AUGUST 1971

BING

EDITED BY ✩
JOHN BASSETT

Magazine of THE INTERNATIONAL CROSBY CIRCLE. Issue No.23. August 1971

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THE INTERNATIONAL CROSBY CIRCLE

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An "X" here indicates that your subscription has expired.

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THE REG BRISTO PAGES

A special word of thanks goes to JIM HAYES, BERT BISHOP and MICHAEL CRAMPTON for their work in the preparation of this issue.

NEW MEMBERS

The INTERNATIONAL CROSBY CIRCLE is pleased to welcome the "newer fellers"

"BING" (The International Crosby Circle) AUGUST 1971 No.23

EDITORIAL

After the late publication of May's "BING", I was rather hoping to see some response to my plea for contributions....but alas, I am disappointed to report that articles have not been forthcoming! May I express my views on this subject once again? Trying to maintain a reasonable standard on a magazine of this nature can become a losing battle if members will not take the trouble to put pen to paper. Members' participation this month has left a lot to be desired, but to those who have made the effort, I say "Well done!" Why can't others follow suit? Likewise, orders for our forthcoming publication, "THE A TO Z OF BING CROSBY" have been few and far between. However, there is still time for all those members who haven't done so already, to reserve a copy of this first-class, inexpensive booklet, but please do so now. So much work has gone into this project that it would be a damn shame for it not to materialise as a result of lack of interest. The list below gives the names of all members who have placed a reservation, up to and including July 1971. When we are at the printing stage, we will announce the exact price, and members whose names are on our files will then be invited to forward their remittance. Copies will then be posted at the earliest opportunity. A few members have also expressed their desire to purchase a copy of our other publication, "A BING CROSBY L.P.-OGRAPHY", and these orders have been duly noted. However, this second project is still incomplete, and final production will not commence until the "A TO Z" is printed and despatched. In keeping with the aforementioned items, it appears that very few people are interested in taking advantage of our free advertising. Where else can you get unlimited space for sales lists without being charged at so much per line or disc? Please remember, though, that only Bing records and associated items can be featured in "Crosby Shoppe", and if you want to sell those Jolson and Bowlly discs, then you'll have to go elsewhere and pay for the privilege of advertising!

With this issue comes yet another slight alteration in my style of typing. I have yet to achieve the desired visual effect, so you will have to excuse this experimental stage which we are going through at the present time. Although I prefer to see wide margins and ample paragraph spacing, I've made a point, this month, of reducing the "white" appearance of each page....the results may be what I'm looking for. Comments and suggestions on this matter will be welcomed. It will be observed that the issue number, together with month and year, have been printed at the top of this page. These long-neglected details will now appear regularly in the magazine, in contrast to recent issues. Also, it should be made clear that for the time being, "BING" is not scheduled to appear on any particular day within its month of publication, but should you be without your copy by the end of that month, then something is obviously wrong. A note to Reg Bristo should rectify the situation, as Reg is now fully responsible for the printing and posting of the magazine.

LIST OF MEMBERS RESERVING ONE OR MORE COPIES OF "THE A TO Z OF BING CROSBY" (Up to and including July 1971):-

U.K. Members

Tony Bulmer
Michael Crampton
Ken Crossland
Jack Dougan
John A.Ewens
Alf Farrow
Victor Gilmore

Overseas Members

H.J.Bootman
M.Jean-Paul Frereault
Philip W.Smith
Jack Souther

U.K. Members (continued)

Jim Hayes	Raymond McCormack
J.J.Jackson	Richard Muirhead
Neville Jarrett	Miss Brenda Miles
W.Lambert	Kieron O'Toole
Mrs.S.Lawrence	Colin Pugh
Richard Lillico	Peter Tanner
Stephen Marshall	Bas Thomson
H.Wilson	

For the benefit of new members who join us with this issue of the magazine, a detailed description of this project appears under the heading of "I.C.C. Publications" within the first section of "BING".

THE INTERNATIONAL CROSBY CIRCLE

21st. ANNIVERSARY DINNER AND MEETING

SUNDAY, OCTOBER 3rd. 1971.

THE GRIFFIN HOTEL, BOAR LANE, LEEDS, LS1 5DF. Telephone: 36131.
(150 yards from Leeds City Railway Station)

Meeting commences 3.0 p.m. Dinner at 5.0 p.m.

Tickets price £1.75 per person, from: MICHAEL CRAMPTON
1 Langbar Square
Whinmoor
Leeds
LS14 5EP.

Tickets which act as your reservation must be requested before Monday, September 27th. Please write to me before this date.

****
* MENU *
****

ICED MELON

****

SCOTCH BROTH

****

ROAST NORFOLK TURKEY WITH ONION STUFFING

FRESH GARDEN PEAS

CHATEAUX AND CROQUETTE POTATOES

****

PEAR HELENE

****

COFFEE.

MEMBERS AND THEIR WIVES ARE VERY WELCOME. PLEASE SUPPORT WHAT MUST BE ONE OF THE MOST IMPORTANT OCCASIONS IN THE HISTORY OF THE CLUB.

****
* PROGRAMME *
****

FILMS

MUSIC ON TAPE AND RECORDS

GREETINGS TAPES

If possible, a Cabaret will also be arranged for the evening.

****
*** T H E T . V . M R . B I N G ***
****

...a critique of Bing on the box!

We have been rather fortunate in Bing-time on television recently, within the space of one month, no less than three programmes featuring the vocal maestro. A feature film, an extensive interview, and a guest appearance in a comedy show. Fortunately, they have all been presented by the B.B.C., thus allowing uninterrupted enjoyment.

Nonetheless, the first of these, screened on the 23rd June, B.B.C.-1 at 9.20 p.m., was in fact an edited version of the original live broadcast in America earlier this year....21st February, if David Frost's remark, "Only 307 shopping days to Christmas" was accurate arithmetic.

This then was "FROST OVER AMERICA", with Bing, and later in the programme, Louis Armstrong, as his guests. From the moment that Bing entered, arms outstretched in an all-embracing welcome to the enthusiastic response by an all age-group audience, it seemed certain that he was in a more ebullient and engaging mood than <u>some</u> of his erstwhile T.V. guest-spots in which he has appeared to be faintly disinterested to a sometimes disappointing degree.

David Frost has thawed of late, too, and so it seemed that we were in for some compulsive viewing, as indeed it proved to be. David Frost gleefully revelled in an aura of reflected glory as Bing's early life and career were unfolded before us, he left most of the talking to Bing, who sprinkled the programme with a goodly array of cordial and humorous anecdotes...."This is my fiftieth year as a paid performer....and it doesn't seem like it at all because I've had such a great time, and met so many wonderful people and had so many fruitful and pleasant associations". This begged the question as to who was his first employer.... "at the Klemmer Theatre, Spokane....if it was a picture about the sea I'd sing some sea-songs, before the picture went on, or after, and the foolish man paid me for it!"

There followed the legendary circumstances of his tie-up with Whiteman which then led into the use of a rather grotesque motif backdrop, a montage of alternating 'visuals' over which the first chorus of Bing's 1931 version of "Where The Blue Of The Night", and the 1947 "White Christmas" were played. The visual part of this sequence may have had some impact in colour, but fell very flat in black and white. Nevertheless, the audience response was generous and appreciative, laughing heartily at Bing's throw-away lines and tounge-in-cheek comments as exemplified by his recalling the importance of the verse in relation to the song.

FROST. "Any verse that you particularly cherish?"
BING. "Well, er, the verse that you just heard to 'Blue Of The Night', I wrote that verse, one of my few things that I did write. I think that's a great lyric!"

The programme breezed along with happy reminisences of events well known to most Crosbyphiles, although Bing referred to "THE BIG BROADCAST" as being the film in which he ultimately refused to make any more with his ears glued back, which contradicts his autobiography, "CALL ME LUCKY". In this it is stated as being "SHE LOVES ME NOT"; but this is quibbling, the essence of the story was the same, and it was a pleasure to see Bing illustrating his 'whippet-like' appearance by pinning his ears back whilst relating this amusing anecdote.

The dialogue drifted around the vagaries of W.C.Fields, the whimsicalities of Barry Fitzgerald, and the irrepressible Joe Frisco. This latter character, of droll stuttering humour, gave Bing the opportunity to adroitly impersonate him in the famous yarn about the occasion when Joe 'borrowed' $20 from Bing at a race meeting. This was one of the highlights of the entire programme. Joe, of normally fluctuating fortune, had six straight winners at this sporting event, and Bing, hearing of his

pal's good fortune sought him out in the club-house bar, where Joe was really having a gay old time surrounded by syncophantic admirers, piles of dollar bills, and the champagne flowing freely. Bing ambled up to him, coughed loudly to announce his presence, whereupon Joe looked up at him, peeled off $20 and handed it to Bing with the remark, "Here k-k-kid, g-gimme a ch-chorus of "Melancholy Baby".

Bing's ability as a raconteur was underlined with this, and many other verbal memorabilia.

After this point in the programme, Louis Armstrong joined the scene, caressing the Satchmo sound of "When It's Sleepytime Down South" from within the compass of that magic horn, as he leisurely made his way across the proscenium. He sat beside Bing. With languid but obvious affection, he turned the clock back with Papa Bing, as they reminisced about their early days, and in particular their appearance together in the film, "PENNIES FROM HEAVEN".

The studio orchestra went into "Blueberry Hill", in which Bing took the chorus, finding the opportunity to wryly quip his way out of another fluffed line, whilst Satchmo interpolated his own brand of gravel-throated harmony with all the gusto he could muster....as they reached the final line he begged Bing to sing it again, ad libbing, "I ain't over the hill yet, daddy". Bing obliged; for what must have been the last time for Louis. With that the show was over, suddenly. Throughout, Bing looked his years, in my opinion 69 when this was first broadcast, and yet he carried them well. He may have mellowed, but his mannerisms and charm have never altered.

Next to happen along via the small screen was the 1941 Paramount picture, "BIRTH OF THE BLUES". Although I have seen this frothy jazz romp at least twice previously, it was well worth foregoing the Sunday afternoon sunshine of, significantly, the 4th July, to watch Mr. Music of America playing the role of a highly independent young man, who as a boy had contrary to his father's wishes, forsaken the serious study of the clarinet in favour of the New Orleans negro approach to the 'liquorice stick'. It is thus that we first see the thirteen-year-old lad surreptitiously blowing hot at an otherwise all-negro Basin Street session of "Georgia Camp Meeting".

Young Jeff Lambert, as he is called in the film, is scruffed home, where he takes his corporal punishment like a man, rather than renounce his love of negro music. It is as a man that we next see him, Bing now of course, anxious to form the first all-white jazz-band. Victor Schertzinger, the director, loses no time in introducing all the main characters. Jeff learns of a white prisoner in the local lock-up who can play "real low-down cornet", rounding up the remainder of the boys in his band, as played by Harry Barris, Perry Botkin, Wingy Manone, and Jack Teagarden, whose orchestra supplies the music throughout the film, they make their way down to the jail to bail out this musician from Memphis, as indeed he is called, this part played by Brian Donlevy. A very set-piece 'stagey' scene that provides a backdrop for Jeff to sing "Jail-House Blues", "Memphis Blues", and some real, back of a beer cart tail-gate jazz.

During this sequence they latch on to Mary Martin as Betty Lou Cobb, a conventionally contemporary singer (did her first rendition of "Wait Till The Sun Shines, Nellie" <u>really</u> used to be sung as straight as this?) who seemed a bit too willing to go along with what must have been then, a pretty rowdy bunch of boys. Betty Lou has an Aunt Phoebe, who by a quirk of circumstances turns out to be a cute six-year-old, played by Carolyn Lee. Later in the film Jeff has the opportunity to take a solo of "Melancholy Baby" whilst lulling Aunt Phoebe to sleep, thus proving again that Bing can compete with 'kids' in films, for which very reason I suspect the part was written in.

The coloured comedy actor, Rochester, plays the part of Louey, who is a sort of fatherly side-kick to Jeff. He has some good lines, and two

sequences worthy of mention. In the first he explains darkie jazz with that pop-eyed drawl of his, to a very bemused Betty Lou, an excellent scene that owes much to the musical score as well. In the second, after a night-club brawl which J.Carrol Naish as 'Blackie', the local gangland chief, has instigated to oust Jeff and "The Basin Street Hot-Shots" from a rival club, we see Louey lying 'critically ill', head bandaged, in a cellar in the negro quarter of the town. Jeff and the boys gather round his bed with the coloured folk, and play a real cool version of "St. Louis Blues", with Jeff, and a coloured female singer sharing the vocal honours. A panacea which in this case works instant wonders of medical recovery!

With Jeff and 'Memphis' vying for Betty Lou's affection, and a couple of 'hoods' getting their desserts in a typical Hollywood comic-strip shoot-up, the film just manages to hang on a very thin plot spun around what is ostensibly a vehicle for four very good Bing numbers. The title song which Bing sings over the credits, "Melancholy Baby" already mentioned, and of course the two outstanding songs from the picture, "Wait Till The Sun Shines, Nellie", and "The Waiter, The Porter And The Upstairs Maid". Both of these are featured as nightclub band numbers, with Jeff and Betty Lou duetting on the first, and being joined by Jack Teagarden in the second, two artlessly arranged yet memorable musical scenes which alone justified the making of this very likeable film.... it fitted Bing like a glove.

Bing's most recent appearance on the 'box' was encompassed within one of those inane American 'comedy' shows which we are obliged to suffer in return for some of ours, I presume. On Thursday, 22nd July, at 9.20 p.m., under the general heading of SHOW OF THE WEEK, B.B.C.-2 presented, "THE ARTE JOHNSON SHOW". I have not seen him before, but I gather he is a refugee from "LAUGH-IN".

Arte Johnson is a sort of miniature Danny Kaye, only less so, both in ideas and talent....either that, or he needs to get himself some new material and script writers. He trotted out an array of characters much in the style of Dick Emery, obviously projecting the same ones in each show in the hope that by the simple process of brain-washing they will eventually become funny. A theatrical ploy on the same lines as the catch-phrase.

Apart from the piece-de-resistance guest, he also had Elke Sommer, whose talent eluded me completely, and Billy de Wolfe, a very capable comedy actor who appeared with Bing in "BLUE SKIES", to good effect. Regrettably his material in this show was pathetic, and he had no appearance with Bing to save him from falling flat on his face.

It was with much relief therefore, that a very sprightly, fatter in the face, and fitter looking Bing was introduced via a faintly amusing line or two. Obviously anxious to go into his solo, Bing quickly dismissed his host, and launched off with a tricky rock-style number called, "There Ain't Nothin' That I Haven't Sung About". This involved some tongue-twisting rhyming of some four dozen of his recorded song titles involving people, places and events....."From hereon in you'll be going my way, till the blue of the night meets the gold of the day".

Bing was in pretty good voice and wind, for it was a pacey number, and quite rangy. His diction was good enough to pick up every word, bar one that I couldn't interpret in this last verse.

"I've tried to sing these modern songs,
I just can't figure where that style belongs,
There's rod, rock, (as-a-clock)? country, western, soul,
But when I try to sing 'em, I ain't nowhere,
I ain't got the clothes, and I ain't got the hair,
But I'll keep trying till there is no doubt,
There ain't nothin', really nothin', that I haven't sung about!"

In cold print the infectious delivery by Bing couldn't possibly be

apparent, but I'm sure that those who missed this programme will be able to form their own mental idea of the way Bing handled this strong beat number.

After further inanities from the rest of the cast, and a mildly amusing solo sketch by the host on the history of spectacles, the optical kind, he appeared on the screen again with Bing.

ARTE JOHNSON. "Bing, you happen to be ready for the Rhythm Boys number?"
BING. "The Rhythm Boys! You wanna go that far back into the mothballs?....boy, you're a lot older than you look!"
ARTE JOHNSON. "Well, it was back during the depression".
BING. "Yes, it's true, the depression and I, we did start at the same time, but I think it was just a coincidence".

Bing then protested that there should be three of them, whereupon Arte Johnson, whose singing is on par with his comedy material, suggested himself and Peter Marshall, of somewhat better vocal talent. This trio was now introduced as being, according to Bing, the first time that the Rhythm Boys have ever been done on television. "This may get me started all over again", says Bing. With that, they went into a fair impression of "So The Bluebirds And The Blackbirds Got Together". It was inevitable that they would 'lay it on a bit thick', and humour it up a little. Nevertheless, it was a joy to watch and listen to, provided you didn't think too much about the original version.

To wind up the show, Bing duetted a short parody of "Goodnight Sweetheart" with his host, very disappointing, as a band was playing a very lush arrangement of this tuneful song....if only Arte Johnson had let Bing sing it properly I might have forgiven him for the rest of the show! Still, I suppose gratitude is due for his invitation to Bing to elevate the proceedings by his thaumaturgic presence. Thanks, too, to the B.B.C. for a goodly month, Bing-wise.

BERT BISHOP

****
* CROSBY SHOPPE *
****

Free advertising for members wishing to buy, sell or exchange items of Crosbyana.

JOHN A.EWENS of 36 Southview Drive, Upminster, Essex, requires the following L.P.s in the Brunswick "BING'S HOLLYWOOD" series: Nos.3, 6, 7, 8, 9, 10, 12, 13 and 15. Any reasonable price paid for records in the best possible condition.

KEITH PARKINSON of 18 Grange Drive, Coupe Green, Hoghton, Preston, PR5 OLP, has two copies of the book, "I Owe Russia $1200" for sale. Hard bound and in very good condition. 40p each including postage. References to Bing!

STEPHEN MARSHALL of 37 Westholm, Hampstead Garden Suburb, London, N.W.11, requires back copies of "BING" magazine, before 1970.

NEVILLE JARRETT of New Bethel Manse, Portllanfraith, Blackwood, Mon., NP2 2A7, requires copies of the following Brunswick 78s:- 01456, 01397 and 04290. Please state condition and price.

The EDITOR requires a copy of Bing's autobiography, "Call Me Lucky", either paperback or hardback version. Excellent condition if possible, please!

URGENTLY REQUIRED BY THE EDITOR!!!.....Record sales lists for "BING" magazine! No charge for advertising! Unlimited space available in each issue! Why go elsewhere and have to pay to advertise? Over 500 club members receive this magazine every quarter, and most of them still need hundreds of items to complete their collections!

****
* BING'S RECORDINGS * A JIM HAYES Survey
****

This series will present a cataloguers' look at some aspects of Bing's recordings.

First, a complete (?) "skeletal" check list of Bing's English 78s, manufactured in England, for sale in England. No attempt has been made to include discs which were manufactured in England for sale abroad. This list is designed to assist those, who are putting together a complete collection of Bing's English 78s. Simply underline the items already possessed, and see at a glance, which items you have, and which you still require.

A "SKELETAL" CHECK LIST OF BING'S ENGLISH 78s

ARIEL GRAND RECORD
Z4364

BRUNSWICK

105	1469	02223	02681	03073	03565
0105	1480	02263	02682	03079	03569
107	1498	02270	02694	03080	03581
0107	01503	02272	02695	03087	03587
116	01531	02281	02713	03092	03589
0134	01557	02285	02714	03127	03596
1155	01562	02291	02718	03142	03597
01155	01563	02312	02733	03151	03603
1166	01577	02313	02746	03152	03604
01166	01596	02314	02753	03171	03618
1182	01597	02315	02761	03184	03624
01182	01608	02316	02768	03185	03633
1197	01615	02317	02779	03190	03634
01197	01630	02320	02786	03218	03635
1219	01649	02341	02787	03220	03636
01219	01667	02389	02805	03248	03646
1240	01668	02402	02806	03269	03647
01240	01669	02412	02807	03278	03650
1252	01700	02413	02808	03289	03651
01252	01707	02443	02809	03300	03657
1256	01735	02444	02810	03312	03661
01256	01768	02452	02826	03313	03663
1270	01785	02453	02839	03321	03665
01270	01786	02473	02840	03326	03672
1271	01849	02481	02841	03350	03699
01271	01850	02484	02849	03355	03700
1285	01874	02485	02850	03381	03708
01285	01879	02492	02873	03382	03731
1297	01885	02493	02881	03383	03744
1304	01925	02498	02890	03384	03753
1308	01951	02499	02900	03385	03758
1316	01952	02523	02923	03390	03775
1326	01992	02525	02924	03396	03779
1349	01993	02534	02925	C3410	03782
1374	01994	02550	02926	03411	03783
1380	02054	02572	02927	03418	03794
1397	02054X	02577	02928	03456	03800
01397	02070	02604	02973	03485	03801
1404	02082	02618	02974	03494	03802
1421	02083	02640	02978	03510	03809
1423	02100	02641	02986	03528	03813
1424	02101	02646	03010	03533	03822
1434	02143	02653	03019	03534	03837
1444	02144	02663	03031	03539	03838
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BRUNSWICK (continued)

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COLUMBIA (continued)

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DB2137
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H.M.V.

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R374		
R385	REX	
R2097	8957	
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R3536		

A note on the early BRUNSWICK issues:-
In August 1929, the Decca Record Co.Ltd. started a 10" 78 Decca series, commencing with catalogue number F1501.

In December 1930, Warner Brunswick Ltd. started a 10" 78 Brunswick series, commencing with catalogue number 1001.

In April 1932, the Decca Record Co.Ltd. acquired Warner Brunswick Ltd., and continued to issue both Decca and Brunswick 10" 78s, in the a/m catalogue series.

In May 1933, the 10" 78 Brunswick series reached catalogue number 1500.

To avoid any confusion in their filing systems, between the Decca F1501 series and the Brunswick items numbered 1501 and upwards, the Decca Record Co.Ltd. decided to add an 0 prefix to the Brunswick 10" 78 series. And so an 0 was added to Brunswick 1500, which became 01500, and to all subsequent issues. All "early" Brunswicks (i.e. 1001 to 1499), that were re-pressed after May 1933, also had an 0 prefix added to their catalogue number. This is the reason that one can find "early" Brunswicks, some with an 0 prefix, and some without!

Now follows a chronological issue list of Bing's English 78s. It can be seen that the first was issued in May 1927, and his last in July 1959.

A CHRONOLOGICAL ISSUE LIST OF BING'S ENGLISH 78s

May 1927	Co 4310
Sep 1927	HMV B5311, B5317, B5318
Oct 1927	HMV B5351
Dec 1927	HMV B2562, B5366, B5384
Mar 1928	HMV B5410
May 1928	Pa R3536
Jun 1928	HMV B5461, B5471
Aug 1928	HMV B5492, B5497
Sep 1928	Co 4950, 4951, 9459, HMV B5504
Oct 1928	Co 4980, 4981, 5006, 5007, HMV B2779, B5509, B5511, B5515
Nov 1928	Co 5039, 5040, HMV B5522, B5541
Dec 1928	Co 5071, 9561, HMV B5555
Jan 1929	HMV C1607
Feb 1929	Co 5161
Mar 1929	Co 5240, 5241
May 1929	Co 5331, Pa E6148, R331
Jun 1929	Co 5388, 5391, Pa R339
Jul 1929	Pa R374
Aug 1929	Co 5456, 5457, 5484
Oct 1929	Co 5520, 5541, 5544
Nov 1929	Co 5556, 5560, Pa R385
Jan 1930	Co 5655, 5675
Feb 1930	Co 5702, 5724
May 1930	HMV B5807
Jun 1930	Co CB86, CB87
Sep 1930	Co CB116, CB117
Nov 1930	Co DB282
Jan 1930	HMV B5945
Mar 1930	HMV B5974

Aug 1931 Br 1155
Sep 1931 Br 1166, HMV B6047
Oct 1931 Br 1182, HMV B3936
Nov 1931 Br 1197
Dec 1931 Br 1219
Jan 1932 Br 1240
Feb 1932 Br 105, 1252
Mar 1932 Br 1256
Apr 1932 Br 1270, 1271
May 1932 Br 1285
Jun 1932 Br 1297, 1304
Jul 1932 Br 1308
Aug 1932 Br 107, 1316
Sep 1932 Br 1326
Oct 1932 Br 1349
Nov 1932 Br 1374
Dec 1932 Br 116, 1380, 1397, 1404
Jan 1933 Br 1421
Feb 1933 Br 1423, 1424, 1434
Mar 1933 Br 1444, 1456
Apr 1933 Br 1466
May 1933 Br 1469, 1480, 1498
Jun 1933 Br 01503, HMV B4424
Jul 1933 Br 01531
Aug 1933 Br 01557
Sep 1933 Br 01562, 01563
Oct 1933 Br 01577
Nov 1933 Br 01596, 01597
Dec 1933 Br 01615, 01649
Feb 1934 Br 01667, 01668, 01669, 01700, 01707
May 1934 Br 01735
Jun 1934 Br 01768
Jul 1934 Br 01785
Aug 1934 Br 01786
Oct 1934 Br 01850
Nov 1934 Br 01849, 01885
Dec 1934 Br 01874, 01879
Jan 1935 Br 01951, 01952
Feb 1935 Br 01925
Apr 1935 Br 01992, 01993, 01994
May 1935 VOTS VS-2
Aug 1935 Pa R2097
Oct 1935 Br 02070
Dec 1935 Br 02054, 02082, 02083
Jan 1936 Br 02100, 02101
Mar 1936 Br 02143, 02144
May 1936 Br 02179
Jun 1936 Br 02217, HMV BD5066
Jul 1936 Br 02223
Sep 1936 Br 02270
Oct 1936 Br 02263, 02272
Nov 1936 Br 02285, 02291
Dec 1936 Br 0134, 02312, 02313, 02314, 02315, 02316, 02320
Jan 1937 Br 02281, 02341, Rex 8957
Feb 1937 Br 02317
Apr 1937 Br 02389
May 1937 Br 02402
Jun 1937 Br 02412
Jul 1937 Br 02413
Aug 1937 Br 02443, 02444
Sep 1937 Br 02452, 02453
Nov 1937 Br 02473, 02484, 02485
Dec 1937 Br 02481, 02492, 02498, 02499, HMV BD470
Jan 1938 Br 02493, 02523, 02525, 02534

Feb 1938 Br 02550, Pa R2475
Apr 1938 Br 02572
May 1938 Br 02577
Jul 1938 Br 02604
Sep 1938 Br 02618
Oct 1938 Br 02640, 02641, Co DB1802
Nov 1938 Br 02646, 02653
Dec 1938 Br 02663, 02664, Co DB1829
Jan 1939 Br 02678, 02681, 02682, Co DX898
Feb 1939 Br 02694, 02695, Co DB1845
Mar 1939 Br 02713, 02714
Apr 1939 Br 02718
May 1939 Br 02733
Jun 1939 Br 02746, 02753, HMV B8913
Jul 1939 Br 02761, 02768
Aug 1939 Br 02779, 02786, 02787, HMV B8929
Sep 1939 Br 02805, 02806, 02807, 02809, 02810
Oct 1939 Br 02826
Nov 1939 Br 02839, 02840, 02841, Co DB1881
Dec 1939 Br 02849, 02850, 02873
Jan 1940 Br 02881, Co DB1894
Feb 1940 Br 02890, Co DB1901
Mar 1940 Br 02923, 02924, 02925, 02926, 02927, 02928
Apr 1940 Br 02900
Jun 1940 Br 02973, 02974, 02978
Jul 1940 Br 02986, 03010
Aug 1940 Br 03019
Sep 1940 Br 03031, 03032
Nov 1940 Br 03044
Dec 1940 Br 03073, 03079, 03080, Co DB1964
Jan 1941 Br 03087, Co DB1971
Feb 1941 Br 03092, Co DB1985
Mar 1941 Co DB1990
Apr 1941 Br 03127, Co DB2000
May 1941 Br 03142, Co DB2009
Jun 1941 Br 03151, 03152, Co DB2019
Jul 1941 Br 03171, Co DB2027
Aug 1941 Br 03184, 03185, 03190, Co DB2030
Sep 1941 Co DB2035, DB2036, DB2037
Oct 1941 Br 03220, Co DB2043
Nov 1941 Br 03248, Co DB2049
Dec 1941 Co DB2056
Jan 1942 Br 03269, Co DB2059
Feb 1942 Br 03278, Co DB2068
Mar 1942 Br 03289, Co DB2074
Apr 1942 Br 03300
Jun 1942 Br 03312, 03313
Jul 1942 Br 03321, 03326
Aug 1942 Br 03350, Co DB2085, HMV BD5755
Sep 1942 Br 03355
Nov 1942 Br 03381, 03382, 03383, 03384, 03385
Dec 1942 Br 03390
Jan 1943 Br 03410, 03411
Feb 1943 Br 03418
Jul 1943 Br 03456
Aug 1943 Br 03396
Oct 1943 Co DB2123
Jan 1944 Br 03485
Mar 1944 Br 03494
Apr 1944 Co DB2137
May 1944 Co DB2142
Jun 1944 Br 03510
Sep 1944 Br 03528
Oct 1944 Br 03533, 03534

Nov 1944 Br 03539, Co DB2153
Jan 1945 Br 03547
Feb 1945 Br 03554
May 1945 Br 03565
Jun 1945 Br 03569
Jul 1945 Br 03581
Sep 1945 Br 03589
Oct 1945 Br 03587
Nov 1945 Br 03596, 03597
Jan 1946 Br 03603, 03604
Mar 1946 Co DB2208
Apr 1946 Br 03618, 03650
May 1946 Br 03624, 03633
Jul 1946 Br 03634, 03635, 03636
Aug 1946 Br 03646, 03647
Sep 1946 Br 03731
Oct 1946 Br 03744
Nov 1946 Br 03753
Jan 1947 Br 03758
Feb 1947 Br 03672
Apr 1947 Br 03665, 03700
May 1947 Br 03708
Jun 1947 Br 03775, 03779
Aug 1947 Br 03651, 03782
Sep 1947 Br 03783, 03794, 03800, 03801, 03802
Oct 1947 Br 03809
Nov 1947 Br 03813, 03822
Feb 1948 Br 03837, 03838, 03839
Mar 1948 Br 03874, 03875
Apr 1948 Br 03863
May 1948 Br 03882
Jun 1948 Br 03889, 03902
Jul 1948 Br 03908
Aug 1948 Br 03932, 03938, 03939, 03967
Sep 1948 Br 03657, 03965, 04100
Oct 1948 Br 03699, 03930, 04109, 04114
Nov 1948 Br 03661, 03663, 03982, 04101, 04102, 04103, 04105, 04108, 04110, 04111, 04112, 04113, 04115, 04116, 04117, 04118, 04119, 04120, 04121, 04122, 04123, 04124, 04126, 04127, 04128, 04129, 04130, 04131, 04132, 04133, 04134, 04135, 04136, 04137
Jan 1949 Br 04016
Feb 1949 Br 04022, 04035
Mar 1949 Br 04043
Apr 1949 Br 04070, 04071, 04072
Jun 1949 Br 04098
Jul 1949 Br 04139
Aug 1949 Br 04104
Sep 1949 Br 04260, 04279
Oct 1949 Br 04337, 04339
Nov 1949 Br 04345, 04346, 04347, 04354, 04355
Dec 1949 Br 04282, 04289, 04290, 04292, 04293, 04342, 04360, 04364, 04385, 04386, 04387
Jan 1950 Br 04420
Feb 1950 Br 04425, 04433
Mar 1950 Br 04440, 04442, 04454
Apr 1950 Br 04482, 04483
Jun 1950 Br 04489, 04497, 04508, 04509, 04527
Aug 1950 Br 04534, 04539
Sep 1950 Br 04553, 04568
Oct 1950 Br 04580
Nov 1950 Br 04581, 04602, 04606, 04608, 04610
Dec 1950 Br 04605, 04613, 04622
Jan 1951 Br 04634
Feb 1951 Br 04623, 04643, 04657

Mar 1951 Br 04660
Apr 1951 Br 04672
May 1951 Br 04704
Jul 1951 Br 04712, 04732, 04733, 04734, 04735, 04736, 04737, 04738, 04739, 04740, 04741, 04742, 04743, 04744, 04745, 04746, 04747, 04748, 04749
Sep 1951 Br 04760, 04761, 04764, 04781
Nov 1951 Br 04756, 04821
Jan 1952 Br 04838, 04841
Feb 1952 Br 04856, 04867, 04868
Mar 1952 Br 04879
Apr 1952 Br 04900, 04901
May 1952 Br 04914, 04921
Jun 1952 Br 04938
Jul 1952 Br 04947
Aug 1952 Br 04965, 04970
Oct 1952 Br 04981, 04984, 04985
Nov 1952 Br 05000
Dec 1952 Br 05014, 05020
Jan 1953 Br 05033, 05034, 05035, 05037
Feb 1953 Br 05019, 05048
Mar 1953 Br 05016, 05017, 05062
Apr 1953 Br 05070
Jun 1953 Br 05104, 05105
Jul 1953 Br 05136
Sep 1953 Br 05150
Oct 1953 Br 05172, 05173, 05181
Nov 1953 Br 05182, 05203
Jan 1954 Br 05224
Feb 1954 Br 05244
Apr 1954 Br 05269, 05273
May 1954 Br 05277, 05294
Jun 1954 Br 05304
Jul 1954 Br 05313
Sep 1954 Br 05315
Nov 1954 Br 05339
Dec 1954 Br 05354
Feb 1955 Br 05377
Mar 1955 Br 05385
Apr 1955 Br 05403, 05404, 05410, 05419
Jun 1955 Br 05430
Sep 1955 Br 05451
Nov 1955 Br 05486
Dec 1955 Br 05501
Jan 1956 Br 05511
May 1956 Br 05543, 05558
Sep 1956 Br 05585
Nov 1956 Cap CL14643, CL14645
Dec 1956 Br 05620
Jun 1957 Br 05674
Sep 1957 Cap CL14761
Nov 1957 Lon HLR8504
Dec 1957 Lon HLR8513
Jan 1958 Br 05726
May 1958 Phi PB817, Lon HLU8593
Oct 1958 Br 05760
Dec 1958 Br 05764
Jan 1959 Br 05770
May 1959 Br 05790
Jul 1959 Phi PB921
Unknown
Issue Dates: Ariel Z4364, Br 01608, 01630, 02054X, 03218, 03929

Comments, additions, corrections, will be welcomed by: JIM HAYES, 161 BOWLAND DRIVE, FORD, LIVERPOOL, L21 0JA. Please enclose a SAE, if you wish to receive a reply.

Next issue of "BING":- A cataloguers' look at Bing's Decca USA "100" series 78 rpm releases.

I . C . C . PUBLICATIONS

Records, tapes, ties, badges and discographical literature available to members....

"THE A TO Z OF BING CROSBY"

Shortly to be published, this is an alphabetical listing of every commercially issued title by Bing.

It lists every song (including variant 'takes'), narrated items, and dramatized stories. Each item is printed in full, complete with title extensions, alternate titles, translations, and where justified, explanatory data.

Apart from stating the year of recording, all musical and vocal accompaniment is shown against each title or item. Every featured musician and vocal artiste or chorus is also indexed separately, comprising some 280 entries in these two sections alone. The main title listing accounts for over 1,800 entries.

Ample space is provided for readers' personal record collection details, opposite each entry.

The price of this publication is expected to be about 50p, but send no money until the exact price is announced at the time of 'going to press'.

Important!!

This publication will be issued as a limited edition only. ORDER NOW TO ENSURE THAT YOU RECEIVE YOUR COPY. Write to the EDITOR. A complete listing of all members reserving a copy of this publication will be printed in the next edition of "BING". If your name is not included in this list, and you have already written, please contact the Editor immediately.

THE I.C.C. CLUB TIE

Of the finest possible quality, the I.C.C. Club Tie is in navy blue and bears the special emblem of the International Crosby Circle. Every member should own one of these. If you are without this superb tie, write at once to Mr.Ron Baxter, THE BADGE CENTRE, 24 Ropergate, Pontefract, Yorks. (Telephone: 2351). The price is a very reasonable 80p. Please add 5p for postage.

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BING TOPICS FROM HULL via ALF FARROW

Frank Briggs and I recorded a short interview with Mrs.Fiona Cowan at Radio Humberside Studios here in Hull on Saturday, 1st May. I had asked them previously, by letter, if they could afford a short tribute to Bing for his birthday, and this was their answer. It was an 'off-the-cuff' interview whereupon you had no idea what the next question was going to be, but it was a very interesting experience.

The broadcast went out at 7.39 a.m. and 8.31 a.m. on Monday, 3rd May and they only 'aired' one of the two songs chosen by Frank and myself, and out of the short list of a dozen (optimist!) I chose "Sweet Georgia Brown" - because being early morning they wanted something bright and breezy. We were in the studios about 10 minutes but only three minutes were actually broadcast - they cut out a lot, especially the part where I spoke up about the same dozen or so of Bing's records which 'gets the air' - "True Love", "Now You Has Jazz" and suchlike....you know the ones I mean, don't you? I understand their difficulties in fulfilling requests so I offered them our combined Hull services and I also presented them with a copy of the mini-discography, and I am pleased to report that Mrs. Cowan gave us a mention one morning a couple of weeks after the event. So, I am apt to think that we made a favourable impression and we shall try again before long.

I didn't see the Flip Wilson Show with Bing as guest recently, but Frank Briggs taped this particular show and provided me with a 'dubbing'. Very tuneful indeed....in fact, we in Hull all agree that Bing sounded better than he has done for some time now - soft, tuneful and with a moderate backing. He did exceptionally well and I am very pleased that someone in the Wilson outfit realised that the Crosby voice is still something to be reckoned with, and they provided the amenities very appropriately. Good for them, and thanks a lot, Bing! Just one question on the songs they picked from the 300,000,000 platignum disc sequence - I cannot for the life of me find any commercial record of "Jingle, jangle, jingle" and "Ragtime Cowboy Joe"!

Recently, I saw "Stagecoach" and thought it was very good. I hadn't seen this before, so it came fresh to me, and I thought that Bing was excellent as the inebriate "sawbones". And I have never seen him handle a gun before! Very interesting and enlightening, to say the least.

The "Eddie Duchin Story" was full of Crosbyana - tunes such as "I Surrender Dear", "I'll Take Romance", "Sweet Sue", "Whispering", "Brazil", etc. Any musicals I see these days I take special notice of the tunes therein and it is very interesting to see how Bing can be associated with them. Even cartoons - I saw one on the 'box' recently called "Goofy In Hawaii' with Harry Owens and his Orchestra. Now that name rings a bell, doesn't it? Elaborate screening of "Dancing In The Dark" from "The Band Wagon" with Fred Astaire and Jack Buchanan....at every turn you come across some tune or someone who has been associated with the Maestro - amazing, isn't it?

Quote from our local "Daily Mail" - A poll of viewers gives the lie to the criticism: "Nobody likes 'old' films on ITV". Granada Television quizzed more than 3,000 viewers in a survey to discover which favourite films they would like to see televised. Top of the poll was the Hollywood musical "High Society" with Bing Crosby, Frank Sinatra and Grace Kelly. And I understand that this film is going to be screened sometime later this year, and that pleases me because I failed to see it on its rounds of the cinemas.

On that pleasant note, I will take my leave, but not before I report the visit of Michael Crampton to Chez Farrow on Thursday, 26th May. He came quite unexpectedly and it was a very great pleasure to welcome him. Frank Briggs joined us and a very pleasant couple of hours were spent in Crosby Conversation and tunes, and it terminated with Michael taking home a tape

and a list of Farrow "wants" as long as your arm. I have since received the tape and it is full of great stuff, and I thank Michael very much. Now I'm off, so....Cheers for now!

ALF FARROW

****
* CANADIAN REPORT *
****

M.JEAN-PAUL FREREAULT writes....

On July 1st (our Confederation Day and a public holiday throughout Canada), there was the opening of a new 'Electrovision' movie about "Hawaii Experience" at a theatre in La Ronde, one of the islands where Expo '67 took place. And who should be at the movie but the one and only Bing. However, the bad news is that I was supposed to go along to the opening, but the night before, my son asked me to go to a baseball game, and I agreed, not knowing that Bing was to be present at the theatre the next day! The following day, the newspapers printed a nice picture of Bing, saying that he had been in my own town and had left Montreal! You can imagine how mad I was! Nevertheless, I contacted the newspaper photographer, and he provided me with three excellent pictures of Bing, two of which showed Bing on his own, and the third showing him with our Mayor, John Drapeau. I sent this copy to Bing, and I received a nice souvenir picture of Bing with his family, which I believe was taken from his Christmas T.V. Show.

You may be interested to read the letter which I also received from Bing.....

July 21, 1971

Dear Jean Paul:

Sorry I missed seeing you when I was up in Montreal on the occasion of the opening show at the EXPO Grounds of the "Hawaiian Experience".

Yes, I suppose it would have been nice if I had sung a song for the sound track which accompanies the film, but they just didn't want to get anything too personal in the film, or any known entertainers. They would rather keep it more or less in the form of a documentary.

I'm glad you liked it though, and I hope that people in Montreal all get to see it and enjoy it as much as you did.

I've been told it's likely they'll be getting out an album with the sound track of the film, and I hope when it comes out that you'll be able to get a copy for yourself.

If none are available, let me know, and I'll see if I can dig it up for you.

I'm sending along a picture of the family, in accordance with your request. I hope it pleases you -

All best wishes from your friend,

(signed) BING

Bing Crosby.

BC:lm

****
* DO I HEAR YOU SAYING? *
****

The title from Bing's 1928 recording session with Paul Whiteman, introduces one of our most popular features.

The EDITOR'S POSTBAG

PHIL SMITH (Champaign, Illinois) writes: I have just received and read the latest issue of "BING". I enjoyed it thoroughly and commend you for your splendid job of editing and collating communications. I'm a bit confused about whom I should notify regarding my interest in a copy of "The A To Z of Bing Crosby", but I do wish to purchase a copy of this publication. (EDITOR's comment: All orders for this project should be sent to my address, as printed on the inside front cover).

Mrs.S.LAWRENCE (Cambridge) wites: I would like to order a copy of "The A To Z of Bing Crosby". May I wish you all the best in taking over the magazine. I hope we are going to be lucky this year with regards to Bing L.P.s. It would be nice if Volume Two of "The Bing Crosby Story" were to appear this year, along with the five Coral L.P.s. I've been trying to get Bing's American Decca L.P. of "Blue Hawaii", and I wonder if you can possibly help me. I've been collecting Bing's L.P.s for about six years now, and there's still a lot of his 30's recordings which I require. It would be a good idea if the record companies were to issue some of the old 10" L.P.s, such as "Bing And Connee" and "Stephen Foster Songs".

JACK SOUTHER (San Francisco, California) writes: Please find enclosed $3 to pay for renewal of my membership to the I.C.C. Can you inform me how I might be able to secure a copy of the German issued L.P. "The Jazzin' Bing Crosby" on Top Classic, Historia? (EDITOR's comment: Try writing to Dave Carey, whose address appears at the end of "Bishop's Bench" in this issue. You might be lucky, but I can't guarantee that Dave will still have any copies available).

BRENDA MILES (Kingston-upon-Thames, Surrey) writes: I would like to wish you every success as Editor of the I.C.C.'s magazine, and I thank you for the latest issue. I have now devoured all its contents and thoroughly enjoyed it. I have enclosed my order form for the "A To Z" and look forward to it being published.

TONY BULMER (Guisborough, Yorkshire) writes: I keep discovering Mr.Crosby in the most unusual places, and books. Bing is mentioned in "The Kon-Tiki Expedition" by Heyerdahl (page 209 in my copy), in the following passage where the voyagers describe an old chief: "He had been to school in Tahiti, so that he spoke French and could both read and write. He told me that the Capital of Norway was called Christiania, and asked if I knew Bing Crosby.." Also, I have found that a certain tulip bears the name of Bing Crosby, and I am enclosing the magazine cutting to prove it! At present, I attend a Sixth Form College, where I am studying for 'A' levels, and it may surprise one to find how many students know about Bing. While in the public library I asked one of my friends if he recognised a certain gentleman in an abstract painting. His reply came at once, "Why that's Bing Crosby - didn't you know!" This brings me to yet another item: the painting. Yes, there is an abstract picture of the Maestro, and how's this for a title..."White Christmas"! Nomatter where one goes, one cannot lose the amazing Mr.Crosby - even in a book of modern art!

DAS THOMSON (Grimsby, Lincs.) writes: Just writing to express delight at the new layout of the magazine, also to send in my order form for "The A To Z of Bing Crosby". Many thanks for the improved "Crosby Shoppe", although I am unable to identify the titles on the 78s, as I do not possess a list or details of these record numbers. Are there any lists in existance that can be bought? I'm sure, like me, everyone in the Circle was sorry to hear of the passing of Satchmo. What a delightful entertainer this fellow was, especially when he teamed up with Bing. I just had to play "Someone Stole Gabriel's Horn" by Bing, when I learnt of the sad news. Missed out on the "Young Bing Crosby" album in Woolworth's....I was just browsing through the racks at closing time, when I spotted two of them. Alas, I didn't have enough money with me! When I returned, they had both gone!

Who says that nobody's buying Bing records these days! Woe is me! (EDITOR's comment: Refer to Jim Hayes' advert in this issue, regarding published listings of 78 rpm discs).

RICHARD MUIRHEAD (Edinburgh, Scotland) writes: Many thanks for the magazine which was really worth waiting for. I must say that the layout has certainly been improved, and I am glad to see many new features, including the "Crosby Shoppe". After reading about the re-issued Longines album, my parents said they would buy it for me. I have heard many excellent comments about this set, so I am looking forward to its arrival. You may be interested to know that I.T.V. has bought the rights to screen "High Society".

VIC GILMORE (Hull, Yorkshire) writes: First of all, let me wish you every success in your Editorship of "BING" and I hope you fulfil and attain the high standards you are aiming for. As you will gather from our friend, Alf Farrow - we, (Alf, Frank Driggs and myself) hold a 'gathering' on Wednesday evenings at Alf's home, and time does somewhat 'fugit' when you're engaged in happy pursuits. However, I'm finding the time now to place my reservation for a copy of the "A To Z", which promises to be a really comprehensive volume.

JOHN FLEMING (Banbury, Oxon) writes: So happy to meet you, even though it is only by courtesy of the post office. I wish to congratulate you on the job you have undertaken as Editor....it is not an easy task, but I am sure that with Reg Bristo, it will prove to be a good partnership. The magazine still requires a lot of hard work, but believe me, it is much appreciated by members who have only to find the membership fee and enjoy the benefits. I still devour any item of news concerning Bing since I first 'discovered' him a long, long time ago. Mind you, I also enjoy listening to other artistes, and my wife likes listening to Tauber, Caruso and Robeson, to name a few. All are first class singers, but none give me the complete satisfaction I get when I listen to Bing....he has a magic of his own. As I mentioned to Ralph Harding recently, Bing crops up in the most unusual places. I was reading a golf book the other day, and the author, who had paid a visit to America, met a chum who captained the American Ryder Cup team in Britain, both in 1935 and 1953. He told him the story of how he met Bing one day after a long filming session in the studios. Bing walked down the street to a recording studio, empty save for the technicians, the band, the Andrews Sisters and Jerome Kern. Within 10 minutes, they had made a record! The disc in question was "Don't Fence Me In" which went on to sell over a million copies. Talk about real professionalism!

MICHAEL CRAMPTON (Leeds) writes: May I join with other members of the club in wishing you every success as the new editor of "BING". Evidence of your new approach is already apparent, and if you can keep together the happy band of collectors and contributors that Frank Murphy held together for so many years, then you will be doing a great service to the members. It has been my good luck to visit Ralph Harding for one week, make eight visits to Charlie Tupper in Surrey, two visits to Hull, and also I've stayed with Frank for a couple of days. The old addage about combining business with pleasure has certainly applied in my case these past few months!

JACK DOUGAN (N. Ireland) writes: On "Breakfast Special", Thursday, 17th June, Bing's great recording of "Straight Down The Middle" was played, after which, John Dunn commented, "And of course, Bing will be over in this country very shortly. Doesn't he make his annual pilgrimage to Wimbledon? I think he does". Where does the B.B.C. get 'em! Here's the latest from my 'Bing Diary': "Mr.Gallaghan and Mr.Sheen" (May 1st - "That's Showbiz"); "Galway Bay" (May 8th - Joe Henderson); "Sing Like A Dixieland Band" (May 15th - "That's Showbiz"); "Straight Down The Middle" (May 19th - "Open House"); "Don't Fence Me In" (May 29th - "That's Showbiz"); "Mister Booze" (May 29th - "Star Sound"); "Don't Fence Me In" (May 31st - "Late Night Extra") and "The Spaniard That Blighted My Life" (May 31st - "Open House"). Der Bingle is still getting plenty of air time these days! Best Wishes until the next time.

RAYMOND McCORMACK (Belfast) writes: Upon receiving my copy of the May edition of "BING", I read something which caused me a heavy heart and antaganism, so much so that I had to leave off reading the magazine and tear out the offending page. Not the layout I criticise, nor the excellent presentation and articles, but one of my favourite sections - Readers Letters. How could you authorise such a letter from Mr.Bishop as something pertaining to, or even representative of a "BING" magazine? You must surely know what I refer to....of course you do....the parody on "Galway Bay". Could you have thought it controversial or funny? If controversial, surely only detremental to the high standard of the magazine and its members. If funny, I can assure you not to this Northern Ireland member, and I'm sure the majority of N.Ireland members would agree. Funny? - maybe to Mr.Bishop. If so, I am glad to say that I do not share this brand of humour. That he should couple Bing's name with a political and sectarian parody is nothing to be proud of. Like you say, Mr.Editor, you were amazed at the talent....I was amazed also, to read it. Where Mr.Bishop obtains his information to enable him to produce these lines I fail to understand. Perhaps he has lived in N.Ireland, or even maybe Belfast. If so, he hasn't lived here long enough, or is he relying on newspaper reports? We all know how exaggerated and inaccurate these can be at times, so please don't give false accounts, Mr.Bishop, please. There are thousands of people in Belfast who have never even heard a nail bomb, saw street fighting (except on television), or smoke rising, or for that matter even a British soldier! So spare our members false representation, and for the unfortunate members over here who have witnessed these troubled times, spare us a thought. I can read any amount of daily newspapers to learn about the riots without having to read it in "BING". I buy the magazine because I've been a Bing fan for 30 years and love to enjoy the companionship of similar addicts.

(BERT BISHOP replies: I have written personally to Mr.McCormack with regard to his expressed opinion. Suffice to say here that living as he does in one of the tragic trouble spots of Belfast, it is almost inevitable that his views are clouded by the stark reality of events, thus possibly blinding him to the fact that any humourous comment, be it by cartoon or parody, is always intended to lampoon the actual perpetrators of controversial action. I am sure that most readers have accepted this as light-hearted comment in the context of the Northern Ireland Tourist Board's advertisement concerning the Belfast Exhibition, which, to say the least, was not exactly timed to perfection! It goes without saying that no slight was intended upon the vast majority of respectable law-abiding Ulster citizens, (who have our utmost sympathy), by this further version of a much parodied song.)

****
* A BEGINNER'S LOOK AT THE *
* CROSBY SCENE . . . *
****

Rev. N.JARRETT

I have been asked to write a small piece for "BING" magazine, and as you can gather, the title can cover a multitude of sins....no doubt lack of knowledge and experience are some amongst many that I am sure you will overlook. The problem is where to begin. Since it was the gramophone at home that started it all, I suppose it ought to centre around that period first, namely the late thirties. Bing was king with my parents at that time. As I write this article now, in the year 1971, we can witness the durability and the agelessness of Bing. In those days, the 78s that caught my attention were "Home On The Range", "Brother, Can You Spare A Dime?", "Sweet Leilani", "Tumbling Tumbleweeds", and others too numerous to mention. Then, of course, there were those excellent "Road" films. The spell was working on me, particularly after seeing Bing and Bob at the cinema....the greatest comedy act of all time. When I entered my teens, like most young people, I got caught up in the moods of the moment, and Bing somehow disappeared from view, but only for a short time, I'm glad to say! As in the parable of the sower mentioned in St.Matthew's Gospel, the seed fell on good soil, it took root and grew. A parents'

influence, no doubt. But my real interest in Bing was sparked off again with the appearance of the budget label, "Music For Pleasure", only a couple of years ago. Since purchasing the two L.P.s "Bing Sings While Bregman Swings" and "Bing And Louis", I haven't looked back. Bing for me is top of my list of favourite singers. Frank Sinatra, Dean Martin and Perry Como follow in second, third and fourth places. But the greatest entertainer of them all, and I share Bing's view on this, was the one and only Al Jolson. All these artistes can be heard in duets with Bing, either on records or in shows. As Reg Bristo has said in the past, we are the most fortunate fans in the world, with the wealth of available material.

Bing is the complete man for me....Bing the man is a realist. Being a man of the cloth, I am of the opinion that to be a professing Christian, one's faith must be all-embracing. This is Bing for me - a man of the church and also a man of the world. Bing takes life not only seriously but sensibly. I must confess that I have never heard anyone put over hymns more effectively and reverently than Bing. The L.P. "Beloved Hymns" is ample evidence of this. I mentioned earlier that one's faith must be all-embracing, yes....even sport, for Bing is a keen sportsman, and this is sure to go down well with us all....a complete man. Bing is also a man of culture - he likes reading books. Apart from his unique talent for song interpretation and voive par excellence, his modesty and humility are most captivating. No wonder he is loved and respected.

There is only one Bing Crosby, although there has been and will be many imitators and impersonators. I have only recently just realised that Bing has always been at the top and is there today. The Crosby scene has been the means whereby I have made many friends, thus broadening my scope and interests. May it continue, for nomatter how young or old you may be, Bing grows on you.

GO WEST YOUNG MAN

...a short tale of woe to bring tears to your eyes! Our writer of this true story, however, wishes to remain anonymous!

My biggest boob was back in 1965 when I read in the newspapers that Bing was in Ireland. Determined to meet the Maestro 'in the flesh', I arrived home from work that night at 6 p.m. and decided there and then to catch the Irish boat that same night, leaving at 9 p.m. I had a few pounds in my pocket, and my wife (somewhat glad to get rid of me) gave me a couple more. I made the boat in plenty of time and was on board at 7.30, clutching my cine camera and little else. I arrived in Belfast at 6 a.m. and had to find a place to hang-up for the day. That didn't take long, and I managed to settle down in a very quaint little house situated directly opposite the railway station. This was now about 8 a.m. and the lady of the house, and her family, were preparing to go to 9 o'clock mass. Maybe I should have gone too, for this was when my luck started to run out! How? Well, firstly, it cost me just over £3 for the trip on the boat, 30/- for bed and breakfast, (musn't grumble at that) and I had already paid a good few shillings on the boat. At about lunch-time, I calculated that it was going to cost me another couple of pounds to travel to Dublin by train, and to my dismay, "funds" had somehow run low! I knew now that I couldn't afford the journey through to Dublin (boy, was I disgusted!), and the thought of being so near to seeing Bing, and not enough cash to carry it out, was too much to bear! But to put paid to everything, things got <u>worse</u>! That Sunday afternoon, I discovered to my horror that there was <u>no</u> boat going back to Glasgow until the Monday night at 9 p.m. Lucky for me (if that's the right word to use!), I had a place to stay overnight. On the Sunday night, the kind lady of the house invited me to have tea with the family and watch television. WAIT FOR IT! I believe there was a movie showing that night, but also showing was the "Eamonn Andrews Show" from London, and who should be on the show, along with Spike Milligan, Cilla Black and others?....yes, you're dead right!

BING! There I was, hundreds of miles from home on foreign soil, watching Bing on television, coming 'live', direct from England! The family in the house thoroughly enjoyed the show, but I was near to suicide....no kidding! I arrived home at 6 a.m. on the Tuesday morning, started work on the Wednesday, and lost two days' wages....and nearly my job!
(EDITOR's comment: Our "Mr.X" goes on to say (in another letter) that he did finally get round to meeting Bing the following year, and since that occasion has met the Maestro five times on his visits to Cockermouth in Scotland.)

THE CRAMPTON COLUMNS

Quarterly "Report" from MICHAEL CRAMPTON

With pleasure I extend my hand of welcome to our new editor, John. His distinct impression can already be observed in the magazine, and I hope that the challenge of taking over from Frank plus the fact that he is producing a magazine about the most famous voice of all time, will invite John to produce one of the best magazines of its kind. I'm sure he'll make a great try!

As no doubt, Reg and John will have told you elsewhere in their writings, the club's assets have finally been transferred to Reg Bristo. I had the pleasure to collect the duplicator, typewriter, stencils, paper, back issues, etc. from Frank and eventually deliver them to Reg in Cwmbran. Reg has already run-off the first issue of "Golden Years", and he quickly got the hang of using the duplicating machine. He's a great guy, our Reg!

Speaking of Reg and Frank reminds me that recently I've had the pleasure of meeting and staying with several collectors. My work has taken me backwards and forwards to London, on several occasions, and this has resulted in my being able to stay with Ralph Harding and Charlie Tupper. Ralph invited Geoff Milne across to see me when I was there, and the three of us had a chance to talk about the current Bing scene. Regrettably, Geoff did not give any firm date for the release of the Coral L.P.s, but he did say that they would be most likely to be issued later this year. The masters for the first two albums were already cut and only the sleeve notes had to be written. But alas, no Coral as yet.

Charlie Tupper has been host to me on several occasions, and through Charlie I've managed to plug many of the gaps in my collection, notably the Whiteman period and Bing's Hollywood. Incidentally, I now lack two of this set, namely volumes 6 and 7. Can any member help me out? Charlie, whilst appearing quiet and so often prepared to listen to other peoples' conversation, is a keen Crosby collector with a good knowledge about Bing. He possesses almost every commercial disc of Bing, and is always willing to help you locate the occasional record or two that you need for your own collection. Through his kindness, I've been introduced to some of Surrey's most pleasant countryside. Leith Hill, Box Hill, and several other hills on the downs, stand out in my memory, and I'm grateful to Charlie for this opportunity of seeing them.

Still travelling, I was in Hull recently, and there met up with Alf Farrow, and Frank Briggs. Alf, Frank and Vic Gilmore team up each week to listen to Bing discs....certainly an entusiastic trio. I was pleased to be able to tape some material for them, for one of their mid-week sessions.

Cwmbran (home of Reg) is a new town, grafted onto old Cwmbran. The visionary expectations of the new town planners have not always been realised, but in the case of this town, it most certainly has. The housing arrangements are in pleasant settings, and you really feel like settling down there. Little wonder that many people from all surrounding desecrated valleys are moving to Cwmbran. The mining villages in South Wales are an acute reminder of the lengths that man will go to in order to exploit the earth. The houses of the mining villages contrast sharply with Cwmbran's

new accommodation. Reg Bristo, Gwyn, his wife, and daughter Janet live in one of these new houses. Reg still claims to have only a modest collection of Crosby records, but his collection cannot be called modest if compared with the one which he had when he first joined the I.C.C. a few years ago. He claims that he has benefited considerably by joining the club, and we in turn have gained heavily from his presence therein over a similar period. The future looks good for us, as Reg takes on his new role.

Frank Murphy lives just five minutes away from the entrance to the Tyne Tunnel, and as you might expect, he is quite relieved that the club's assets have now been safely transferred to Wales. Frank is busy sorting out his huge collection of records and tapes, and is building up his correspondence with several Bing collectors, via spoken taped messages. He will miss editing the magazine, as we shall miss him, but we are in safe hands.

Perhaps the most important announcement I have for you this issue is the date of the I.C.C.'s 21st Anniversary Dinner and Meeting. Details of this are given by John elsewhere in this issue. The hotel is allocating two rooms to us, one for the meeting and the other for the dinner. The latter room is self explanatory, and I do hope that the menu will appeal to you. In the meeting room, I'm hoping to have the usual feast of Bing records, along with films and taped messages. If possible, I'll arrange a cabaret. Please support this event and do bring along your wives. You will all be very welcome. The meeting will start at the usual time of 3.0 p.m., and dinner will follow at 5.0 p.m. Please write before the 22nd September for your tickets.

"GOTTA SING - GOTTA DANCE" - Pictorial History of Film Musicals

(Hamlyn - £1.75) This is a fascinating book about the Hollywood Film Musical, and contains several pages of reference to Bing. Good value for money and well written! Take my advice and buy this one.

"THE VICTORIOUS BIX" - Some 1926-30 Records of Unusual Interest

(Divergent 2-L.P. set,301/302) Frank made a small reference to this set several issues back. The albums are for collectors only, and not generally available in this country. There are 28 recordings, all of which feature Bix Beiderbecke. The following titles feature Bing in his formative singing style. The sides are notable since they are alternative 'takes' to the ones generally found on the original 78s. Some of them have never been previously issued on record.

"Changes" (-3)
"Mary" (-2)
"Old Man River"
"Make Believe"
"There ain't no Sweet Man" (-3)
"Mississippi Mud" (-3)
"From Monday On" (-6)
"My Pet" (-1)

The Whiteman side "When" is claimed on the sleeve to contain a Bing vocal, but the authors of "The Road To Bing Crosby" are of the opinion that this is not so, and I certainly agree with them, even though the usual chorus is featured on this track.

"THE YOUNG BING CROSBY"

(R.C.A. Camden CDS 1084) This L.P. stole its way into the shops without any announcement or publicity. The record is a stereo re-issue and contains 10 of the 12 tracks originally featured on the full priced disc of the same name. "That's Grandma" and "Ho Hum" are missing. The L.P. cover shows a modern photograph of Bing, and contains up-to-date sleeve notes. Personally, I prefer the mono sound for these early tracks, for whilst the orchestration is improved, Bing's voice, in my opinion, suffers from stereo re-channelling. The original L.P. issue appears to have more 'body'.

I recently wrote to Bing, expressing the gratitude of club members at his continued work in keeping in the public eye. His guest appearances certainly keep him very much talked about, at least the non-Bing people at work talk about him whenever he appears. I thought that he pitched his voice extremely well on the Frost Show in the song "Blueberry Hill".... especially well for a man nearing 70 years of age.

That's all the news for August, friends. Please come to Leeds on Sunday, 3rd October. You will be very welcome! Hope to be with you again in November with another Report.

Aloha! MICHAEL CRAMPTON

****
* CROSBY CLIPS *
****

A round-up of newspaper and magazine "clippings", Bing-wise, both Past and Present....

"BING - WHO'S HE?" ASKS LITTLE JENNY (The Sun, Thursday, 3rd June)

The postman brought Jennifer Hargreaves a letter from Bing Crosby. But Jennifer just stared at it, and blandly asked her dad: "Who's Bing Crosby?" For she is only eight years old. The letter was addressed to Miss J. Hargreaves, Seighter-Bufford, Bedfordshire, England. Puzzled postmen could not find any "Seighter-Bufford". So they sent the letter to Jennifer... in Leighton Buzzard. It thanked her for remembering verteran crooner Bing's 67th birthday on May 2. Said a Post Office spokesman yesterday: "It looks as if we'll have to try again".

Mantovani was world famous forty years ago, and at 63 he is still one of the world's top audience pullers. As far as records are concerned, the Beatles are not likely to catch him up - 25 of his 52 long players have sold a million-plus. Only Frank Sinatra and Bing Crosby outstrip his record sales.

...Inside the hotel there's a bit more life. Sam Keston is talking to a bunch of us from West Ham. "D'you know John Wayne?" he asks, all serious-like. A cowboy movie star, we reckon. "Right", says Sam. "Well, I cut his hair. You know Bing Crosby? I have been giving him a short back-and-sides for years". "Even with his wig on", someone adds. We might as well be back in the East End of London, listening to these voices, instead of 6,000 miles away by the shores of the Pacific with romantic beach names like 'Malibu'.

The financial story of Decca is one of extraordinary adventure and one which will surely become a City legend. What, however, stands out in this story is Sir Edward's insistence on a quality catalogue from the start. You cannot promote a poor product; hence the signing of Jack Hylton, whose first Decca record sold 300,000 copies, and the acqusition through Brunswick of Bing Crosby.

After golf, Hope's favourite game is Monopoly - played with real money. With Bing Crosby, years ago, he got into a Texas oil deal that later brought him about three million dollars.

Ernest Lough, whose recording in 1927 as a boy soprano of "Oh, For The Wings Of A Dove", sold more than 1,000,000 copies, will sing for the last time as a regular member of London's Temple Church Choir. At one stage, in 1946, the record was still more popular in Britian than those of Bing Crosby and Frank Sinatra. Lough is now 58, and an advertising executive.

Any item for inclusion in the above section, nomatter how small, will be gladly welcomed by the Editor. Please indicate whether or not you wish me to return your contribution after publication.

BISHOP'S BENCH

....sit a spell! More from the pen of BERT BISHOP

It was originally my intention to continue the article concerning Bing's intrusion into the action of Bob Hope films in this issue, by detailing his un-billed gag spots. Despite my remarks to this effect in the Spring edition, I have decided to hold-over that discourse in order to comment upon a more recently topical subject.

Being, as it were, a comparative newcomer to this magazine, I do not know within whose province it falls to review new releases of Crosby recordings. No doubt our Editor will handle this department, or 'farm it out' to some capable critic. Equally, I vouchsafe that our venerable Secretary will also pen a paragraph or two with his own especial volubility.

Therefore it would be superfluous for me to submit a critique of any of Bing's new releases. This in itself is somewhat of a misnomer, for a new release from Mr.C. these days is as rare as the proverbial 'blue moon'....let's face it, Bing is not only on the wane, but is quite unlikely to 'wax' again! Even when we do get the one that 'happens along out of a clear blue sky', it hardly proves to be 'a blessing from heaven above'....if I might quote from the song....as the elusive 1970 Christmas 'single', "And The Bells Rang"/"A Time To Be Jolly" has so frustratingly illustrated.

However, we do have the pleasure, dubious to some, of the re-issues. At least these are a boon to those who missed out the first time around, and, of course, label collectors, to which I confess to being. Sometimes these are of such interesting diversity as to be worthy of special comment, and one such that has recently found favour among many collectors is the German 'HISTORIA' release, "THE JAZZIN' BING CROSBY". Here, it is my intention to review, not the record, but the sleeve.

This arose primarily because I wished to discover for myself what the translation of the sleeve notes revealed....if only to prove the validity of some of Bert Day's comments in his article on the subject of sleeve notes, in the last edition of "BING". Personally I am all for the eulogistic, if invariably inaccurate text that adorns the back of the sleeve, in fact I feel quite cheated if this glossy pellicle only serves to advertise discs by other artistes. It is noticeable though, that a greater accuracy has crept into this department since the advent of vintage re-issues aimed primarily at the collector....and I'm thinking especially of the sterling efforts of Geoff Milne who has been responsible for some fine L.P.'s that fall within this category, along with his very readable and informative script.

So it was then, that armed with a pocket edition English-German dictionary, and my thirteen-year-old niece, Elaine, who has just completed her first-year German term at school, we set about juggling into some kind of acceptable jargon, what was, even to my inexpert eye, a brief biography of Bing. This proved to be a little more difficult than I anticipated, as it became obvious that certain ethnic colloquialisms in the text had no direct equivalent in English. However, it was an interesting exercise, the result of which you will be able to read at the conclusion of this article....and to any German readers, or students of this language, I crave your indulgence for any translatory inaccuracies that are evident.

Meanwhile, we turn to the remainder of the sleeve, which is coloured basically red, with the title in blue. Beneath the main frontispiece picture of Bing is the legend, which liberally translated reads, 'Originals from 1927-1938'.

The photograph itself is a green tinged version of one that has been featured before on some of the early 10" Brunswick L.P.'s in the "Collectors' Classics" series, a happy smiling Mr.C., complete with polka-dot bow tie. What a contrast to the small inset black and white

photograph showing a handsome, yet distinctly Germanic looking Herr Crosby, so remarkanly characteristic of the pristine photographs of the famous and gallant airmen of Von Richtofen's 'Flying Circus' of 1914-18 fame.

I have never seen this particular photo' of Bing prior to its inclusion on this L.P. cover, and apart from the following translation, I can only conclude by saying....Der Bingle indeed!

"THE JAZZIN' BING CROSBY"

(Sleeve notes translation)

Over three decades Bing Crosby was not only the most popular 'pop-singer' in the U.S.A., but was also world famous as America's number one 'crooner'. Since the beginning of the 'thirties', he has gained fame for himself on records, broadcasting, and in films, that has spread all over the world. Moreover, he amounted to one of the few popular vocalists that became an acknowledged jazz-singer.

Born on 2nd May 1904 in Tacoma, Washington; Harry Lillis 'Bing' Crosby first studied to become a lawyer at Gonzaga University, where he and his friend Al Rinker formed a 7-man dance, and jazz-band, "The Musicaladers". Bing was tympanist and singer in this band, which was pleasingly popular in college circles. The band eventually played in Los Angeles in 1926; there they were heard by the, at that time, celebrated bandleader, Paul Whiteman; Crosby and Rinker were immediately engaged for his orchestra.

In Paul Whiteman's Orchestra, Bing Crosby met up with America's best jazz musicians, including Red Nichols, Bix Beiderbecke, Frankie Trumbauer, Joe Venuti, the Dorsey Brothers, and Eddie Lang, with whom he formed a friendship for many years. Together with Al Rinker and Harry Barris, Bing Crosby sang as "Paul Whiteman's Rhythm Boys", a vocal trio that reached perfection with "I'm Coming Virginia", in which Red Nichols-cornet, is heard.

1930 started Bing off with his own individual reputation, and he was to use the best American dance, jazz, and swing bands of the '30's, '40's, and '50's as accompanying orchestras. Between 1931 and 1939 he distinguished himself with the Mills Brothers, the popular negro vocal quartet, and with bands and studio groups under the leadership of Victor Young, Lennie Hayton, the Dorsey Brothers (Tommy and Jimmy Dorsey), Georgie Stoll, Jimmy Dorsey, John Scott Trotter and Bob Crosby, previous to being heard on L.P. records. These orchestras used the finest jazz musicians that were to accomplish so much for Bing Crosby in inspiration and achievement.

This was to be so effective in "Dinah", and "Shine", with Frank Guarente-trumpet and Will Bradley-trombone; in "Some Of These Days", with Frankie Trumbauer-C-melody-sax. and Eddie Lang-guitar; in "Someone Stole Gabriel's Horn", and "Stay On The Right Side Of The Road", Bunny Berigan-trumpet, Tommy Dorsey-trombone, and Jimmy Dorsey-clarinet and sax.; in "Someday Sweetheart" and "Moonburn", Joe Sullivan-piano, and Bobby Sherwood-guitar; in "I'm An Old Cow-Hand", George Thow-trumpet and Jimmy Dorsey-clarinet; in "Basin Street Blues", Connee Boswell vocalist, Andy Secrest-cornet and Abe Lincoln-trombone, and in "You Must Have Been A Beautiful Baby", Eddie Miller-tenor-sax., as well as all the celebrated members of the band of Bing Crosby's brother, Bob Crosby.

One can truly say that the warm sweet style, and sympathetic timbre of Bing Crosby's voice, made him the greatest in his class. Bing was, and is in truth, an American institution.

Note: "THE JAZZIN' BING CROSBY" L.P. is not available in this country, but a limited number of copies were imported by Dave Carey, "The Swing Shop", 1b Mitcham Lane, Streatham, London, S.W.16.

DISCOGRAPHICAL RESEARCH

WHERE OR WHEN

Bert Day poses the question: How many readers are aware that Bing has sung "When The Blue Of The Night" on virtually all of his radio programmes, and yet on every commercial recording (except one), it is sung as "Where The Blue", etc.? Determined to seek a satisfactory explanation, Bert wrote to Bing, and back came the following reply. According to Bing, he hadn't realised that he had sung "Where" on some and "When" on others, but added that the correct version was definitely "Where The Blue Of The Night", as he had a hand in writing it. However, according to Bert, it makes no difference, for in his opinion, where or when is all the same to him!

Your Editor poses the question: How many readers are aware that in the 1947 Whiteman re-union track, during the Rhythm Boys' rendition of "Mississippi Mud", Bing sings (or rather speaks) the line, "irregardless and respective", whereas this is sung as "irrespective and regardless" in the earlier 1927 version? Now what I wish to know is this....did Bing deliberately twist the lyrics, or is this a fluffed line? What do the experts have to say? If this was done with the intention of getting a laugh, it failed to be noticed by the audience. If this is, however, considered to be a fluff, it is my opinion that some mention of it should be made within the revised "Road To Bing Crosby" discography. Would Ralph Harding or Bob Roberts care to comment on this query?

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VINTAGE RECORD BAZAAR ...held on 7th August

As I type these notes, it is only two days ago since the Vintage Record Bazaar was held at Islington, London. I was one of the many hundreds of collectors who went along to this extremely popular event, making its debut in London. The "Crosby Collector" stand was situated just inside the doorway, and I must congratulate Ralph on the excellent way in which he had decorated his stand with photographs and copies of his magazine. Behind the stand, three large original oil-paintings of Bing were on show, each one being the work of Frank Coram, whose skill at capturing

a first-class likeness of Bing on canvas has to be seen to be believed. As luck would have it, Ralph was offering the paintings for sale, and yours truly was the first person to do business with him. At the present moment, I have no idea if Ralph managed to sell the other two, as I had to leave the bazaar well before closing time. Vintage record collecting is certainly on a large scale, nowadays. The attendance figures on Saturday must surely be the highest so far, and I, for one, can hardly wait for next year's event to roll around!

"KING OF JAZZ"

Bing's first full-length feature film was shown at the National Film Theatre, London, on Monday 21st June at 6.15 p.m. (as announced in last May's issue of "BING"), and yours truly went along as the guest of Richard Stephens, a well-known record collector in this area, who happens to be an N.F.T. member. Did any other club members attend this occasion?

EXCUSE OUR "SLIP"!!

The "Boob of the Year" (May issue of "BING") passed by without even the slightest mention from our readers! Surely we don't have to tell you what it was?!!

Errors (if any!) this month will be limited to incorrect spelling and/or bad punctuation. I have to admit that I was compelled to rush the typing of this issue, in order to avoid having it clash with a two-week holiday. As a result of this, poor old Reg is going to be rushed off his feet in an attempt to get "BING" printed and posted before the close of the month! Consequently, the blame will rightly fall upon my shoulders should you still be without your copy of the magazine by September.

COPY DEADLINE FOR "BING" - November 1971 issue: All "copy" to be received by the Editor no later than three weeks prior to publication.

Particularly required for this issue are readers' letters, articles, book/record reviews, sales and "wants" lists, newspaper and magazine cuttings.....in fact, anything which will prove of interest to club members, Bing-wise!

TAPED CROSBYANA

I.C.C. Publicity Officer, BOB ROBERTS, can supply almost any item of Crosbyana on tape.... from V-Discs, publicity discs, radio transcriptions, T.V. programmes, film soundtracks, and commercial gramophone records.

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July 7, 1971

Dear John:

I congratulate you on the good job you are doing with the magazine. It contains columns of good stuff.

Sincerely,

(signed) LARRY

Larry Crosby

LC:vs

PSST! A WORD IN YOUR EAR

from REG BRISTO:

Doing well, young John, isn't he! Again, we apologise for keeping you waiting for this issue. Just when things were boiling up, first John and then yours truly had the effrontery to take a short holiday!

"I can't jump up and down and make a great foo-foo-raw over the singing..." Where did Bing say that - completely without justification, of course! An on-the-spot quiz for you! With real justification, I can't jump up and down and make a foo-foo-raw over the PRINTING of this issue - but the contents are good. Let's be fair about it! The truth is, I cut my teeth on the printing set-up using my own pages so that I could make a better job of John's great efforts. What a splendid fellow I am! We'll iron out the printing gremlins in the next issue... Honest!

Great to see my fellow South-Walian in print - the Rev. Neville Jarrett. And Alf Farrow. AND ALL OF THEM! So many great Crosbyites are NOT yet in print. Please heed John's plea for material. I mean, I can write for ever on the great Bing - BUT WHO WANTS THAT?

Unwittingly we caused pain to at least one N. Ireland member in the last issue. This is extremely unfortunate - but I repeat, unwitting. The last thing BING exists for is to do that. But I feel Mr. Bishop and the Editor have dealt with the matter in a satisfactory way, and I hope our N. Ireland members will accept our regrets. Those two crosses the human race has to bear, the misuse of religion, and politics, will in future be even more vigorously be eschewed by us. May I, to finally close the matter, say just how tragic it is that people here, and the good honest citizens of Ireland, have, seemingly, to stand helplessly by while that lovely country rends itself apart. That a sensible and dignified solution to these troubles may be found must be the prayer of all of us.

YOU WILL SEE EARLIER IN THIS ISSUE the notice regarding the "clambake" being held in Leeds in October - 3rd to be exact. I personally will look forward to seeing as many of my Bing friends as possible there. It will take an effort - and it has to be paid for - but do try and make it. It celebrates 21 years (in the modern era!) of Crosbyana.

Now, what else did I want to tell you? Oh yes, there are a few back numbers available if there is anything you are missing and would like to have. First come, first served.

I had a really gratifying letter from Mr. W. Bootman who lives at 3714 Poe Street, San Diego, California (yes, Bing's home country!) in which he extolled the era of Bing and Georgie Stoll. This was principally as a result of my feature of Georgie in the "Bing Accompanied By...." feature. This era was the essence of Crosby for Mr. Bootman - and who will disagree? He also added that he was amazed that people like us, thousands of miles from the scene of action were so incredibly well-informed and knowledgeable about Bing Crosby. Ah, he's a worldwide institution, Mr. Bootman. Nevertheless, we're flattered and highly appreciate your kindness. Which reminds me, there are also a few spare copies of the "Reg Bristo Commentary" and "Chronicle" that Frank Murphy turned out, featuring The Dorsey Bros. and Gus Arnheim. These can be obtained for 10p, post free.

We're not jumpin up and down over the covers to this issue, either! But the vicious spiral of inflation you've experienced in the High St., applies much more so to our magazine requisites in the way of paper, ink, envelopes, AND ESPECIALLY POSTAGE! So, waste not, want not - and by such means we hope to hold the annual subscription at the present level unless, of course, there is a danger of us running into debt. Cheers, happy reading, happy listening!

BING CROSBY

— THE PEERLESS

the one, true, authentic, unique, unquestioned GUV'NOR ! The supreme master of the art of singing popular songs whose beautiful resonant voice, and delightful personality, have been bringing us the greatest pleasure for over 40 unbelievable years. We respectfully re-dedicate this magazine to the activities, past, present, and future, of the great Maestro of popular entertainment.

IMPORTANT ANNOUNCEMENT

TO EVERY INDIVIDUAL READER RECEIVING THIS ISSUE:

This sees the opening of a new chapter in CROSBYANA. Frank Murphy, after more than 15 years of prodigious effort in presenting the Crosby scene to Bing's army of admirers, has finally made the transfer to yours truly, Reg Bristo. We all owe Frank a debt of gratitude.

Having said this, in all sincerity, I must proceed to more practicable thoughts: Frank's files are peculiarly individual! Well, that's a nice way of putting it, I feel. I'm sure he can understand them. But I'm blessed if I can!

So, did you receive this unexpectedly, believing yourself to be a "drop-out"? I feel it is possible for I could not sort the "ins" from the "outs"! But admiration for Bing Crosby is no passing, ephemeral, fancy. And I find it difficult to believe anyone drops out because they really want to. HOW COULD THEY. Possibly there has been forgetfulness, a misunderstanding or two.... Whatever the reason for your falling away, we want you back in. And deep down, I know you want to come back! I address these few words to a minority, of course, but minorities count with me.

If I include a "X" indicating your subscription is due - and it ISN'T, I beg your forgiveness. If it IS, please forward it. Our annual subscription of £1.05p barely pays for the magazine since the last postal charge increases. Indeed, I've found that in the case of European readers, we are actually PAYING 'EM to read it! This, of course, has to be corrected as soon as possible.

This issue, too, will show that the Crosby activities are quite hectic and there will NEVER be a shortage of Crosby material. We have a young, energetic, enthusiastic new Editor, JOHN BASSETT, and all sorts of projects and publications are planned. BUT, we don't want the contributions to be by the same names all the time, entertaining as they are. LET US HAVE YOUR CROSBY STORY, MEMORY, - and IDEAS !

CARRYING ON WITH THE SPECIAL ANNOUNCEMENT...

here is a word about the new set-up. Yours truly, Reg Bristo, has taken on the secretarial work that Frank managed so ably, and that's that. I am prepared to gamble (and normally, I am not a betting-man) that this is the only Crosby magazine in the world edited by a young man in his early twenties! That's JOHN BASSETT. John first wrote to me about 4 years ago and quite a few letters had passed when I made the astonishing discovery of his age. I was quite flabbergasted because his encyclopaedic knowledge of Crosby matters and record collecting in particular, betokened somebody considerably older. John, I gather is married, and works in the printing trade. Clearly he is full of enthusiasm in his new "job" of editing Bing. Youthful exuberance may overspill at times because all our readers are NOT in their early 20's - but basically, John is a first-class Bing man. Need any more be said?

I don't know why I should have been so surprised at John's youth, for already I had the example of another of our bright young men before me. MICHAEL CRAMPTON of Leeds - who still has some way to go to the age of 30! Mike, you will recall, is the enterprising and energetic young man who holds such entertaining Crosby-parties at his home every year. And in passing, it was Michael who made the transfer from North Shields to Cwmbran of all the paraphernalia involved in the change-over. Mike did the job in two stages - N. Shields to Leeds, thence Leeds to South Wales by car - and his car was hard down on its springs with the load it carried. This tremendous effort by Mike will be appreciated by all for it considerably eased what promised to be an appalling problem, and enabled us to get this issue out, late as it is.

Still dealing with Leeds, there is a member there, KEN CROSSLAND, wh is still in his teens! Make no mistake, these young men do not see themselves as "gimmicks" in the Crosby movement - and neither do I after considerable contact with them. They are as dedicated as the more veteran members who nostalgically recall the early 30's - or earlier!

MICHAEL SOPER, down in Cardiff, so recently my own domicile. This Mike too, is only around 25! His collection of Bing records is enough to make one gasp! I think these youngsters are to be complimented on their judgment. Incidentally, I cannot of course gauge the age of members merely/scrutinizing a list, so if there are other young members I would very much like to hear from them please.

Finally, on the announcement side, I think we can all feel highly satisfied at the Crosby scene as it stands today. British T.V. has positively bristled with Crosby appearances, as you will see from the contents of these pages. We need be not only satisfied but truly amazed and delighted that Bing remains such a draw, such a power, in world entertainment after all these wonderful years. All this in addition to the greatest bounty of all - those hundreds and hundreds of fine gramophone records. Here we have a never-ending source of joy and delight, a source of fascinating research. Truly we are the luckiest fans ever.

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READERS ARE CORDIALLY INVITED TO USE OUR PAGES FOR MODEST ADVERTISEMENTS: a few lines, perjaps. If you wish to sell records involving a long list, use the "write for lists" idea. Which reminds me, some readers have complained that some of our lists give the record number only, which is too "advanced" for them! Me too! For our part, we'll endeavour to give the song titles. Speaking of record lists, the Mini-Discography is still available, giving all Bing's recordings since 1926 up to the HEY JUDE album. This is extremely useful in many, many, ways - not the least being the means of marking off the records you have in your collection! And seeing how far you still have to go.....

LOUIS DEPARTS THE SCENE.....

On 6th July, 1971, the news bulletin on TV opened with a flash of the familiar picture of ol' Satchmo and, without the announcer needing to say a word, we know that the old jazz master supreme had lost his valiant fight for life. The whole world, surely, had a catch in its throat at the news.....

Despite the excitement of seeing Bing and Louis together again on TV so recently we could see that the great trumpeter was a grievously stricken man - the large, jaunty, frame had shrunk sadly. I fancy Bing felt this keenly. Remember, during David Frost's introduction when he said Louis was going to play "Sleepy Time Down South" - Louis's theme tune of course - Bing looked reflective and finally said: "Yes, I would like to hear that again...."

Great trumpeter? Assuredly there never was, and probably never will be, one that came within measurable distance of him. For one thing, the precise circumstances that surrounded Louis's early career will never obtain again. Except for a few "in the groove" white men, and his own race, Louis had the world to conquer with his music, his "horn". And conquer it he did, in no uncertain fashion. To people who still do not fully appreciate jazz - that puzzling word indeed - he was yet a personality at which to marvel.

Louis, when you consider the circumstances, must have been a great man. The circumstances: appalling poverty in hovels in New Orleans in the days when the lot of the coloured man was considerably worse than even it is today: prejudice against his music - "nigger" music it was called. And indeed, his colour itself. Yet he so conquered that at his death the greatest in America - and not only fellow-performers - and indeed the greatest the world over, paid homage to this remarkable man. His gentle philosophy, always related to his music, his genial manner, his sense of fun. His complete lack of bitterness at some of the treatment he received 30-40 years ago was never allowed to shine through. Nat Gonella, Britain's greatest jazz trumpeter, was an avowed disciple of Armstrong, and has told of his own anger when Louis first came to Britain and appeared at the Palladium in 1933. People in the audience, not comprehending the genius in Louis's playing, kept talking loudly, some even got up and left, ostentatiously. Nat wanted to jump up and shout: "Listen to this man, you will never hear his like again...." This was when Nat himself was riding high with one of Britain's leading bands - and he had gone to the Palladium to learn!

How difficult it is to find new words for Louis? His story,

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his fabulous career, must be well known to practically everybody, and in keeping with his status in the entertainment world, the radio, TV and newspapers have paid himsthe handsome tributes he merited.

"In the world of entertainment" - Yes, while it may still be true that only the true jazz fans can really appreciate what he did with that trumpet, it was no small part of Satchmo's genius that he realised that keeping an infinitesimal number of "with it" fans happy was not going to make him rich - or indeed, unduly famous. For those fans, he became a "showman"! And thank goodness he did!

Nowadays, after 50 years of Armstrong blowing, few poeple fail to appreciate those electrifying choruses, that unbelievable extempoire embroidery of a theme. And what of that incredible voice ? The growling, gravelly, exuberances which he used in much the way he used his trumpet "singing" his own version of how a song could be moulded and shaped to the Armstrong thinking. Yet for all the seeming uncouthness of his early vocalising, his timing and sincerity were so special and individual that his voice had the positive quality of being able to move the listener in such songs as those on the album "Louis and the Good Book". And as for his renderings of his signature tune, and songs redolent of the birth of jazz such as Basin St. Blues, his feeling is hard to describe. Those so-called "Soul" singers we are lambasted with today would do well to listen - and learn.

There has never been any controversy about Armstrong. There have never been differing opinions about his stature. True, the jazz "true-bbue" will possibly, go back to 1926, or 1928, for some obscure record to illustrate Armstrong's genius - as Humphrey Lyttleton did on BBC TV. the night that Louis had died. Millions more will recall the incredible recent successes of this grand man when he unbelievably topped the so-called-hit parade with that lovely melody "What A Wonderful World", and a little earlier "Hello Dolly".

For the Crosby fans, we just know that in Louis and Bing were personified the two greatest in their respective fields. This respect and admiration for each other was most noticeable in the Frost programme. Bing's early associations with the greatest coloured artists - Louis and the Mills Brothers for instance - must have been noted in those more colour-discriminating days as an indication that talent was talent, irrespective of other considerations.

Louis was "in" early with Bing in "Pennies From Heaven" - and almost exactly 20 years later in that memorable film "High Society" wherein happily we saw so much of both of them, easily able to dominate any venture in which they participated though even then well into the "veteran" stage. "Now You Has Jazz" dismiss it as some will as completely phony jazz is an enduring memory of a superb performance by both of these two giants. Then we were fated to see them together for the last time just two weeks before Louis died.....

I remember there was a worldwide rumour in 1935 that Louis had died, so strong that it had to be officially refuted, and even then the news merited front-page treatment. Happily for the world, it WAS just a rumour, for almost 36 years more Louis never stopped, in his own unsophisticated manner, working wonders for toleration and race-relations in a way which he himself could not have fully apprehended. And all this was, of course, quite additional to the great pleasure his music inspired.

My wife, not a jazz fan by any means, on hearing the news was most touched and said: "He was such a lovely man...." And, in truth, he was, a lovely, genial, uniquely talented man who, it is not trite to say, made the world a better place in which to live.

....

I FORGIVE 'EM RADIO ONE - WUNNERFUL AS IT IS !

THE BBC, THAT IS

Yes indeed, I forgive them for all their monstrosities just as long as we continue to get our Crosby films in fairly regularly doses. Not much of a charitable act, I suppose, considering I never listen to Radio One - but they could use the wavelength for something more acceptable, like continuous Crosby records!

But a film like "Birth of the Blues" more than makes up for the other shortcomings. I'm not at all certain I wouldn't rather watch this of all Bing's films. For a start, it contains probably the best "visual" duet - WAIT 'TIL THE SUN SHINES NELLIE with Mary Martin. The Dixieland band behind them and all the class, all the style, all the TALENT, one could wish for. And Bing looking almost like he looked 10 years previously - in 1931/32 - togged up in the uniform he doesn't exactly care for, which is a pity for he looks so smart in the "monkey-suit". This number was superbly produced and almost takes the breath away with its sheer musical class.

We saw this film on Sunday 4th July - Independence Day. I wonder what Bing was doing at the time, knowing that he's a true American and takes all these days - Thanksgiving is another we don't have - in traditional fashion. It is the thing to do to scoff at the historical inaccuracies of THE BIRTH OF THE BLUES, by the jazz buffs, that is - but what the heck, here is a film with plenty of laughs, some great music, vocally and instrumentally, a little melo-drama, a story one can follow, no kitchen-sink, perverts, or other present-day requisites for a film (sic).

Not only that, some of Bing's great professional pals were roped in - the immortal Jack Teagarden reminding me again of his distinct resemblance to Jack Dempsey (before your time no doubt!), his effervescent little buddy from Rhythm Boys days, Harry Barris, and Perry Botkin the guitarist that came to fill Eddie Lang's shoes. There were others, I'm sure. Who was the pianist?

I like Dixieland groups, as do most of us, and that opening with the little boy "Bing" ripping off the clarinet hidden from the coloured boys in the group was beautiful. The bewilderment of the group's clarinettist "I'se hearing echoes!"

Further to the above attractions, was the presence of that fine swashbuckling actor, Brian Donlevy, so entirely credible as the "only white man who could play hot cornet". And that great character actor of Benny radio fame, Rochester. Come to think of it, the cast was really fantastic, for there was that "sinister" gangster, J. Carroll Naish - my goodness, if ever a personality was made for the Mafia this great character-actor was it! Another Hollywood "bit" player who nevertheless went a long way to <u>making</u> any picture he appeared in, irrespective of the stars, was Nat Pendleton, the dumb henchman of J. Carroll's "Blackie". The film was full of the "band" chatter, too. The fear of splitting the cornettists lips, "Music? Who's going to read it...?" They even remembered to put in, perhaps not in its historical context though it DID happen, the incident when bassist Harry Barris broke his bow and began to pick and slap the string-bass. Incidentally, I often wonder how they used to BOW a tempo-bass for a quick number? Perhaps some musician will tell us! The "band" played some really good stuff, too. "Shine", "Tiger Rag", "St. Louis Blues" (I wonder if that was the first time Bing had sung that since Duke Ellington days? Then there was the great duet already

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mentioned, "Melancholy Baby" by Bing, followed by the true Teagarden trombone tone. And, of course, Bing sang the title song over the opening credits, and the closing ones, too. T he closing was quite impressive with the pictures of all the great names that came to flourish once the "darkies' music" had been accepted by the "whiteman". How old-fashioned this seems now, in these race-equality-conscious days! There was Duke Ellington, Louis Armstrong, Benny Goodman, the Dorseys, all making a "still" appearance in the finale.

Is anyone keeping count of the number of times Bing's films are being repeated on TV. Certainly we've seen "Birth of the Blues" at least twice before. And for my money, than can keep on shewing it! This, by the way, was in the Great Musical Stars series - Bing's second appearance in the series. So, what with the Frost programme, "Stagecoach" and "Birth of the Blues" Bing is once more in danger of being over-exposed! Impossible, you say? I couldn't agree more. Which reminds me, "Bells of St. Mary" was shewn in some ITV regional programmes the week before. But not ours - which means we've got it to come. Good, good, good! as Bing once sang.

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WE, JOHN BASSETT AND I, HAVE A REAL FEAR THAT OWING TO VARIOUS DELAYS AND UNCERTAINTIES, SOME OF OUR MEMBERS HAVE GOT RATHER OUT-OF-TOUCH. WE'RE SURE THIS IS NOT FROM DESIRE. IF YOU KNOW SOMEONE WHO HAS LOST TOUCH - SOMEONE PERHAPS WITH WHOM YOU MAINTAIN CORRESPONDENCE - PLEASE LET THEM KNOW WE ARE ALIVE AND WELL - AND EXPECTING THEIR SUPPORT AND INTEREST !

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DOUG.BLACK

of South Australia is a true pundit, not only of Bing Crosby, but the whole Thirties scene. So much so that I am rather inclined to quail at the thought of him reading my ramblings. Nevertheless, he writes me the kindest, most encouraging and interesting letters. He has been connected with broadcasting "Down Under" - may still be. In a recent letter, among other things Doug. took up my query regarding that great record of Bing's "For Love Alone" (I Have So Little To Give). He said:

"I think its fairly certain that 'For Love Alone' was not from a show or film. I have a 1937-38 HMV catalogue, and under Richard Crooks (the famous tenor) they show the song with no bracketed show listed, whereas others of his records do have shows in brackets in most cases when applicable. Incidentally, this recording of Bing's has also been a favourite of mine since it first came out. I included it on a tape I made from my 78s of Bing's more 'concert' type songs, including the Victor Herbert numbers, several Gershwins, "Just One Word of Consolation", "Daydreaming", "The Kiss In Your Eyes", "If I Loved You" etc. It makes a good LP!

"I've always wondered if Cole Porter really did write 'I Never Realized', but seeing it went unchallenged on the 10" LP of Bing's Cole Porter hits, I had to accept it. By the way, the same song is featured by Noel Coward and Gertie Lawrence on an HMV 12" 78 ('Private Lives' I think). But Noel doesn't refer to Cole Porter - in fact, for the purpose of the story Noel gives the impression he wrote it! This, of course, complicates the whole question. And the plot thickens! It occurred to me that 'Gideon' as the co-writer might be Melville Gideon, one of the Co-Optimists and a solo recorder on HMV in the late 1920's. Apparently he died suddenly in the early 1930's. Anyway, I couldn't find that he had recorded it in the few HMV catalogues I have of that period, nor any other reference to the song. Then I looked up the 1925-26 Australian HMV catalogue - and found one listing of 'INever Realised', played by de Groot and the Piccadilly Orchestra.

"Then comes the spanner in the works; in brackets after the title, it shows 'Darewski & Gideon'. So it would seem to be the same song, but where is Porter? Is this Herman Darewski? And if so, did he get in on the act in something the

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same way as Rudy Vallee did when he featured "Goodnight Sweetheart" in America. He altered a word or two and became part composer!"

Well, that's Doug. Black - and illustrates perfectly what I meant by "pundit"!

We'd better re-cap. a bit now in case everyone's forgotten.....I was going into raptures (again) about this record of Bing's "For Love Alone", and speculating that it came from a musical show - probably British. This was only a hunch, some chord twanging in my mind. I was thinking, I believe, of a show like "The Dubarry". But the evidence is - and I'm grateful to others who wrote to me about this song - that the song did not come from a show/film. In fact, it seems to me to have been especially inspired: it doesn't follow the 32-bar structure of most popular songs (of that period anyway, tho' not today) and I don't remember it being featured as a "dance band" item.

Come to think of it, I probably WAS thinking of "The Dubarry" - it had a lovely song called "I Give My Heart" with a theme not unlike the song we're talking about.

"I Never Realised" is on the reverse of the record and was included, as Doug. Black indicates, on the 10" Cole Porter record Bing made, microgroove. Then Bing, in his autobiography record set remarked that he was reminded by Merle Oberon that he had never made a record of a Cole Porter number. An astonishing omission in all conscience, and an omission he made good in 1944. But other pundits immediately spotted the "I Never Realised" number, made in 1936! But the 10" 8 record shows the composer as Gideon and never a mention of Cole Porter. Are you still with us?

I must say the melodic motif of "I Never Realised" does have a Cole Porter aura - plaintive and unhackneyed. Melville Gideon's name is well remembered, of course, from the Co-Optimists - others who appeared in this pioneer pierrot outfit were Arthur Askey, Davy Burnaby, Fred Emney and many others. And if I remember rightly, Gideon did compose. Can ANYONE clear this up for us please?

Doug. Black concluded his absorbing letter as follows:

"Another favourite Bing of mine was on the Lennie Hayton listing of yours - 'Let's Spend An Evening At Home'. Great piano, great orchestra, and of course, great Bing. I get as much enjoyment from such recordings today as I did when they were first issued. Harry Barris, apparently, had a hand in writing it."

Which must make Bing happy, I should think. "As much enjoyment today as the day they were issued". A wonderful tribute. And so true for many of us.

... .

PERRY COMO'S TELEVISION APPEARANCE

+ Quite a coincidence that I was extolling the talents of the other Mr. C. in the last issue of BING - in connection with the wonderful-value budget issue of his Golden Records, for there followed shortly afterwards that wonderful BBC TV appearanceof Perry Como.

+ If we cannot see Bing in such a show, well, Perry is certainly for me the next-best-substitute. What a treat to see such a polished performance. On all sides I heard nothing but unstinted admiration for this show by Mr. Como. His voice, so easy on the ear, his utterly charming personality, his incredible timing in handling an audience all combined to produce an unforgettable show.

+ I believe Perry can give Bing more than 10 years in age, but even at that Perry is assuredly a true veteran. Not least of his attributes was that he was DRESSED elegantly - in a manner fitting to his performance. What a lesson for some of the uncouth "juvenile" performers we see. I think its true to say that Perry is approximating to the Bing situation, by which I mean he gives the occasional performance, guests on TV, makes the occasional record (with some success recently, too) and otherwise lazes and does the things he wants to do. Let's hope, like Bing, and unlike another performer, Perry never does retire!

NOTE: The following pages were written and in the "pipe-line" before Louis Died.

NOT A RED-LETTER DAY -

TRULY A PURPLE DAY FOR CROSBY FANS

---- and that meant, again, just like in the old days, 90 per cent of the population. A truly royal, purple, day for all of us in the evening of June 23rd, 1971, when David Frost had, in his own words, "The one and only Bing Crosby" on his programme. And what a wonderful programme, by any standards, it turned out to be!

To be perfectly honest, I don't always watch the Frost programmes so when my wife, after watching the previous week's programme, nonchalantly remarked: "David Frost's programme should be interesting next week" - I even more nonchalantly (interested more in what I was typing) said: "Oh, aye, who's he got next week then?".

" BING CROSBY" announced said wife, triumphantly. And, of course, away went my nonchalance. "Are you sure - did he SAY so?" I demanded. On being reassured that he had, with his own fair words, I rejoiced that at last we were likely to get an interview worth seeing and hearing. For say what you like, Frost does invariably get somewhere with his "guests".

Soon the letters were coming in - "Do you know Bing is on next Wednesday?....." Relations were popping in to tell me. One plutocratic member of the family even offered me to go and see it on his colour set! Luckily, I decided to stay in my own "pad" (who's not with it?) to see the programme. Luckily? Well, ten minutes before it was due on there was a ring on the bell and there was - ROY CHAPPELL. "You know what's on tonight, don't you?" Come in, my friend! we're all set.

What a rewarding, heart-warming, reception the ol' maestro received when he walked onto the set! And how well he looked! Calm, relaxed, appreciative, quizzical (on times), far-away when really "looking back", so assured, yet oh so modest - as we have all come to know. And this despite Bing's opening remark which brought the first of many, many, big laughs: "Aaah, I just love these sitting-down programmes!" Clearly a reference to his age, but how his appearance belied it.

As always, David Frost was well-briefed in his notes and the questions to ask, apart from which I believe he has always shewn a distinct leaning to the talents of Mr. Crosby. He drew prolifically on Bing's autobiography "Call Me Lucky", hence we got in Bing's own warm tones - and how warm and deep and familiar they were - some of those anecdotes. 'Frisco and his request for a chorus of "Melancholy Baby" when acting the big-spender on his race-course winnings - underwritten originally by Bing! The very funny "dig" at his jug-ears, "like a whippet in full flight", his sojourn in "pokey" on account of his "drunken" car accident! Great, just great, as the policeman said in "Sing, Bing, Sing" for Mack Sennett once.

And talking of Bing's reception, this audience demonstrated in no uncertain way that the very idea of Bing being "forgotten" is bizarre. When Frost, faced as all interviewers of Bing are, with such a list of recording hits and which of them to mention, settled for "Where The Blue of the Night"

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and "White Christmas" (on a night in June!), the spontaneous reaction of the audience was immediate, and even more so when later on in the programme Louis Armstrong recalled "Pennies From Heaven" - and that was, what, 1936! And the audience, as TV audiences are invariably, was not comprised of middle-age and above members. I thought it quite remarkable how quick and appreciative they were.

Though, as I've indicated, much if not most of Bing's narratige was familiar to us - we've often wondered what there is NEW in Crosbyana for us die-hards - there was something new for this devotee, anyway. And that was when Bing revealed that he wrote the verse to his immortal theme-song, "Blue of the Night". I've often wondered how Bing's name got on to the composing "credits" and just what part he played. Well, he wrote the highly appropriate verse:

"Why must I live in dreams
of the days I used to know...
Why can't I find real peace of mind,
And go back to the long-ago...."

In the course of this little chat on songs in general, Bing, after reminding us that songs used to have a verse, a good verse usually, to set the "scene" for a song because mainly they were vaudeville songs, he was his usual quickly tolerant self to say that there were good songs written today, as well as the "trash" [illegible] was ever thus. Bing will never, as some artists do, blast away at "rubbish" which has, of them, encroached on their careers. And Bing must be one of the biggest sufferers in this respect when you recall some of the records he made in the late Fifties and early 60's which were swamped by skiffle and rock and roll and other unenduring vogues.

His naivete in asking the judge, when being taxed on being drunk-in-charge, and having had a drink: "Doesn't everyone?" was easily understandable. Unluckily the judge seems to have been a pessimistic character with probably a crab-apple face! Bing also spoke most warmly, and humorously, of Barry Fitzgerald, particularly his Irish accent, grossly "put-on" when playing his "Father" roles.

It was a very happy inspiration to have that other great immortal, Satchmo Louis Armstrong on the same programme. How clearly their respect, admiration, and frienship came over. Louis really is a most engaging personality and told the percentage story with tremendous effect - clearly seven per cent was a much more attractive, and SIMPLER, proposition for a band of seven players than the 10 per cent offered! And the story - from "Pennies from Heaven" of course, came as a delightfully funny surprise for Bing himself on the programme.

And the highlight was, of course, this great pair's rendering of "Blueberry Hill"! "Keep it easy, fellas," urged Louis. "Can we get a key?" asked Bing. It was said that Bing had indicated to David Frost hat he wouldn't be singing (loud cries of "Shame"!) but he could not esist Louis' invitation. Perhaps this was all rehearsed, its hard to ay, of course, as well as Bing's perfect vocal rendition of "I don't know the next line!" or words to that effect. But Bing, no mistake about it, sounded great vocally.

Altogether, it was a tremendous thrill to see these two great contemporaries together again - and looking and sounding what they truly are - the greatest! Evidence of just how enthralling this "interview" was is provided by the fantastic speed at which the 40 minutes programme passed. Never have I been so sorry to see "credit" titles inching up the television screen as I was at 10 o'clock on that Wednesday evening.

I was happy to receive innumerable letters soon after the programme

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and one that I particularly enjoyed reading came from RAY McCORMACK, who lives at 44, Mountainview Park, Crumlin Road, Belfast 14. The "Crumlin Road" has, alas, in recent years come to figure largely in the news reports from Northern Ireland and has a violent, even sinister, ring about it thanks to those reports and the events they have described. But if we needed proof that normal, delightful, people also live there, read Ray's letter:

> "I saw the David Frost show - our Bing, and what a delight it was, definitely 'our Bing'. There he was, plain, relaxed and unassuming, more so than on some of the recent 'guest' shows, looking completely well and, I imagine, a little weightier. Definitely not as drawn-looking about the face, and what a face! It contained all the expressions we Bing fans know - the sidelong smile, the thoughtful look, the pursed lips and at times, the slight frown. Expressions, in fact, which can so easily be conjured up in the mind when listening to a Bing record.
>
> "Yes, it was a joyful programme and the 'Blueberry Hill' rendering with Louis proves that on cue Bing can give an excellent account. These were the deep tones I like. You Reg are, I believe, a 30's man and prefer the higher tones. Louis too seemed in good form though perhaps a trifle tired - and eager to reminisce. The only critical point was the show's length. Why, I wonder, was it obviously cut? I understand that in the States Frost's shows run for one-and-half hours. What can we do for a repeat?
>
> "Sorry if I sound as if I've gone overboard but surely every Bing fan must feel similar."

Well, there's a typically well-phrased reaction to the TV show with which I heartily agree. A repeat ? Well, I could watch this every night of the week and continue to enjoy it. Supposing we ALL write to BBC televsion asking for a repeat ? Tell 'em its by far and away the finest programme we have seen for years and that such a programme cries out for a second showing. It showed Bing again as the greatest. It won't cost you much - just a few minutes writing or typing and a 3p stamp. And it will show whether or not the BBC DOES take notice of a weight of requests.

Ray is certainly right - Bing DID look a lot fitter than he has on some comparatively recent TV guest "spots". I found it most reassuring. And I have since noticed that the MFP album of "Bing & Louis" has appeared in the shops again in profuse quantities. Coincidence? Or were they catching the mood of Bing and Louis' appearance on TV together ? This must have been a big-seller on account of the length of time MFP have kept it in their catalogue. They are very smart at deleting non-sellers.

And speaking of this album, this contains numbers which but for the aforementioned passing fashions of skiffle etc., would have produced some hit singles, I am certain. If you listen to "Rocky Mountain Moon" again it is to easy to picture Bing and Louis sitting relaxed and happy, making this track - and indeed, all the others. "Rocky Mountain Moon" is my particular favourite on the album, taken at a nice measured pace, with good Crosby tones and plenty of Satchmo's highly-melodious "growls".

N O W ! There was one highly conspicuous thing missing from this David Frost programme. It was monumental in its omission. It was a THUNDEROUS omission. Moreover, it was a STARTLING omission !

Just in case it didn't strike you: WHEN DID YOU SEE ON TV OR HEAR ON RADIO, OR PRINTED IN A NEWSPAPER, ANY INTERVIEW WITH BING WHICH DID NOT MENTION BOB HOPE ? It would seem to be unthinkable when you think of the more-than-30-years' association of Bing and Bob. BUT, herein may lie the answer. David Frost obviously aims to make his programmes highly individual and original. Perhaps because of the very fact that most Crosby or Hope interviews turn out to be Crosby AND Hope, Frost decided he would make his programme unique! I think it a highly likely answer.

But Bob Hope was not mentioned at all in the proceedings.

Right then: let's all write to the BBC TV asking for a repeat. Perhaps they will give us the US 1½ hours version! If you don't mind telling a white lie or two, tell them that your father, who has been a Bing fan all his life, was on nightwork and couldn't see the programme. Or the telly broke down just as the programme came on. OR, tell them the truth: the programme was such a great one it DESERVES another showing!

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THE HIGHER TONES ?

Now let me turn to another point about Ray McCormack's letter which has me greatly puzzled - if not sore afraid! This was the line to the effect that I am a 30's man and therefore prefer the higher tones.

Ray reads my pages attentively - he was kind enough to say so - and I'm wondering if I've inadvertently given that impression? Certainly I remember Bing from the earliest days, and I think that if only because the songs seemed to be better in those days, Bing was more FASCINATING! Yet Bing is Bing for me, whether its 1930 or 1971 and later, I hope. As a matter of fact, when I sit down and objectively listen to Crosby records of all decades with the precise intention of analysing the changes in the famous tones, I still find it almost impossible. Bing remains Bing. Changes there have been. I'm not sufficiently dull-eared not to realise that - but always there remains something essentially, individually and gloriously Bing in any Crosby record that I find it very difficult if not impossible to fix the changes.

But its this question of Bing singing HIGHER in those days. When I look back and remember the days when as schoolboys, or a little after, we were buying records like "Please", "Shine", "Here Lies Love", "Buddy Can You Spare A Dime" and so on, it was the very DEEPNESS of Bing's voice, as well as his informal "tricks" in phrasing, that were so impressive and so easy on the ear. Bing has always been, clearly and definitely, a baritone - unlike some of the popular singers, aye even of so-called "world" class whose voices are completely indefinable as regards category. Bleating tenors one minute, and whispering so-called baritones the next. Its true that most dance band vocalists pre-Crosby had very thin, tenor, voices. And its undeniable, I suppose, that Bing's voice has deepened even more over the years. But I NEVER remember him singing in high tones. I suppose Ray means high in relation to the rich "growl" he often produces today! Rich growl? Hmmm....

HISTORY PLUCKED FROM THE ETHER -

We've often remarked on the never-ending aspects of Crosby-collecting. When you are well on the way to a full collection of the commercial issues, you become aware of the vast, uncharted world of "pirated" broadcast recordings that exist! We'll take the soundtracks, even the Mack Sennett ones, in our stride. But these radio broadcasts, which after all, was Bing's first and most momentous medium.

One is continually (and I'm so happy it is so) coming across such items. For instance, I've just been listening to a tape of Bing singing "Guilty". Now unless you were not only around, but keenly interested, you won't know this song, but it was a very big ballad hit in the early 30's:

"Is it a sin, is it a crime?
Loving you dear as I do,
If its a crime then I'm guilty,
Guilty of loving you....." and so on.

Every band and singer in sight recorded it. I myself have about half a dozen recordings of it. BUT UNTIL JUNE 1971 I'd never heard Bing sing it. There is no "issued" record of him doing it. But of course, Bing sang all the "hits of the day" on his radio programmes, and did not necessarily record them.

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He did record hundreds of the world's great songs, but even so, there are just a few curious omissions. And "Guilty" was one of 'em.

This version that came into my possession w as plucked out of the ether - what a piece of history. The nostalgia is breath-taking, overwhelming. It is so easy to get lost, recalling the days when this wonderful voice was on the air in the days of super-hetrodyne radio receivers - with no picture to distract the listening attention! That rich voice rolling across the vast air-waves of America and beyond, indeed, the world. "Kissable Baby", "I Surrender, Dear", "It Must Be True" - the two latter, of course, available on commercial record.

Then the rich caressing voice of the station announcer: "You have been listening to the voice of Mr. Bing Crosby, the Cremo singer. Tune in again on Monday night .....listen to Bing Crosby singing for you...Thank you..." All the while Bing continues a boo-boo-boo, la-di-da, chorus in the background, extemporising in that incredible, musical way he so astonished the world with.

One realises again the surpreme artistry of Bing. Remember, those very early broadcasts were live - not recorded on 16-inch discs as they were later on. Imagine in the rather awesome, magnificent, broadcasting studios in New York, conscious that your voice is going into millions of homes all over America - and you embark on one of those informal boo-boo choruses, giving not a thought to making a hash of it! Its so easy for lesser performers to do just that!

Then comes another voice: "This is station WBX, New York, America....." All kinds of thoughts flood into the mind. What was the precise moment this broadcast went out? Who was the announcer? Who conducted the orchestra? What sort of night was it - was it a summer evening, or a dark, cold, snowy, evening? Incredibly, listening to such tapes even after this span of years - and my goodness, what has HAPPENED in those intervening years - one can still experience the "liveness" of it, the feeling of being at home listening to an actual broadcast.

+ And even singing "Guilty", so early, Bing indulges in a typical Crosbyism. The lyric of the song continues:

"Maybe I'm right, maybe I'm wrong,
Loving you dear as I do...."

Bing sings:

"Maybe I'm right, I COULD BE WRONG...."

As I say, I have at least half-a-dozen versions of this song and there's no doubt about the lyric as written. Bing's was a typical variation !

Its wonderful that these snatches of broadcasts have, somehow, been preserved through t e ages from those far-off days, recalling again in graphic form the early Crosby broadcasts that went so far to build up the legend of Bing Crosby. Tmue the odd "atmospheric" creeps in, a howl here and a "wheee" there, sometimes it is a bit "wooly" but without doubt the voice is the true Crosby.

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THE LATENESS OF THIS ISSUE IN REACHING YOU IS MUCH REGRETTED. IT WAS ON ACCOUNT OF THE TRANSFER MURPHY-BRISTO. EVERY EFFORT WILL BE MADE STARTING WITH THE NEXT ISSUE TO SEE THAT IT REACHES YOU ON THE DUE DATE. And while we're on the subject, may we apologise for any shortcomings in the printing herein, due to teething troubles (not to mention inexperience) with the printing set-up. Once more, we promise these will be ironed-out by the next issue.

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"WHO'S BING CROSBY, DADDY?"

This is a question we thought would never need to be asked! I think it is still likely that there can be few between nine and ninety who don't know the name Bing - but of course, the years are rolling steadily on. And alas, the older we get the quicker they roll on! But we did get the above headline in the national press a few weeks ago.

But the fact that the press took up the story in a big way does rather prove our points that the question "Who is Bing Crosby" is NEWS!

Little Jennifer Hargreaves, who lives in Leighton Buzzard from Bing thanking her for remembering his 67th birthday last May 2nd. Jennie turned out to be eight years of age.

Actually, the address was rather puzzling to the GPO and they only tried Leighton Buzzard. An official said they would try again, to find the correct addressee.

The thought occurs to me that this genuine addressee might very well turn out to be one of our members. In the irritating way that papers have, we saw no follow-up to the little amecdote. Perhaps when the lucky recipient does indeed get Bing's letter they will write and tell us!

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Apart from being highly delighted that Bing looked so well on the Frost TV show I would not, normally, get personal - not so personal anyway as to comment on his hair-piece. But Bing looked so much like some of his 1950's photographs I felt myself studying him with even more diligence than usual. I wouldn't have thought that possible - but I must have done. And did YOU notice his hair? If we hadn't been well aware that Bing is the absolute opposite of today's "hairy-ones", i.e. he has little or none, it would have been distinctly difficult to say that it wasn't his own "head of hair". And, of course, as men lacking hair well know, it does unfortunately, give a premature aged look. The use of a hair-piece, or wig, has the opposite effect, naturally. Did you read, on the same subject, that a certain newer fella who is in the lengthy process of "retiring from Show business" actually had hair transplanted to his head? And catching a fleeting glimpse of him I would say that's just how it looked!

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The air-waves have a nauseous ring
- the hairy ones keeping doing their thing!
But praise be for the BBC - as ever woz,
We still often get a record by our Mr. Croz.
(Amen - thank goodness).

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+ The Deejay I heard prattling away about playing "Straight Down The Middle" on two successive days ended up by saying he understood we could expect to see Mr. Crosby over here soon - for he makes a ppint of attending WIMBLEDON ! Once again, news to me! One wonders from whence they get their information...a golf tournament no doubt, but I've never known Bing to make a point of attending Wimbledon. But I could be as wrong as the deejay!

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THE LEGEND ON BING'S RECORD LABELS:

BING CROSBY

No 12

ACCOMPANIED BY—

BILLY MAY

Previously in this series:

1. John Scott Trotter.
2. Victor Young.
3. Paul Whiteman.
4. Buddy Cole.
5. Vic Schoen.
6. Gus Arnheim.
7. The Dorsey Brothers.
8. Jimmie Grier.
9. Bob Crosby.
10. Lennie Hayton.
11. Georgie Stoll.

The records Billy May has made with Bing bring no breath of nostalgia! For as accompanists go, Billy is one of the "newer fellas". It was in 1958 - almost exactly 13 years ago - that the first Crosby-May recordings were made. Indubitably with most other artists of contemporary days, thirteen years WOULD offer nostalgia but in the unique case of Der Bingle, whose first known recording was no less than 32 years before 1958, May's efforts behind Bing may be considered "recent".

The momentous advent of the micro-groove record has put Billy May surprisingly high, numerically, in the list of Bing's accompanists. In fact, ALL these recordings - totalling 45 - have been made in "package" form expressly for 12-inch albums. There appear to be no "singles" of the Bing-Billy tie-up.

Nevertheless, it can be said that the tie-up has been the means of enlarging the Crosby circle for quite a number of the younger members of Crosbyana were recruited as a result of being attracted to the "modern" recordings offered. The first recordings were made on 28th July, 1958 and the last - or shall I say latest - were on 3rd December 1964. And as already indicated, they were all in groups for albums, issued as follows:

1. Fancy Meeting You Here - then as a "budget" issue "Rendezvous"
2. El Senor Bing - not yet reissued on a budget label.
3. Bing & Satchmo - then as a "budget" reissue with the same title.
4. That Travellin' Two-Beat - then "Dixieland Round the World.

You will see at a glance that No. 2 is the only "solo" album by Bing from the quartet, Nos. 1 and 4 being with his great radio partner of Buddy Cole days, Rosemary Clooney. The one remaining, No. 3, is currently in the news on account of the great TV programme already dealt with and has had a great new lease of life by reason of being reissued on the highly-popular MFP label and still widely available. His partner the equally legendary Louis Armstrong.

There will be those who say that this album by the two masters was made when both were long past their best - and that is quite undeniable. Yet it is also undeniable that there was enough left in the two of them to make a masterly series of tracks where their unmatchable experience shone through in superb technique. And as I've remarked elsewhere, this album contains tracks which, but for brain-washing fads, would have been great hit.

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BING CROSBY'S RECORDS WITH BILLY MAY

No.	Title.	Rec'dg Date.	Remarks.
1.	Brazil.	28.7.58	With Rosemary Clooney.
2.	How About You?	"	
3.	Love Won't Let You Get Away.	"	The budget reissue, "Rendesvous" is minus two titles:
4.	On A Slow Boat to China.	"	
5.	It Happened in Monterey.	7.8.58	Isle of Capri.
6.	Hindustan.	"	Calcutta.
7.	Fancy Meeting You Here.	"	
8.	Calcutta.	"	
9.	Isle of Capri.	11.8.58	
10.	Say "Si-Si".	"	
11.	You Came A Long Way From St. Louis	"	
12.	I Can't Get Started.	"	
13.	Pagan Love Song/Cuban Love Song.	22.6.60.	El Senor Bing.
14.	How High The Moon/Old Devil Moon.	"	
15.	Marta/The Rose in Her Hair.	"	(Chorus used in some numbers).
16.	C'Est Magnifique/Taking A Chance on Love.	"	
17.	In The Still of the Night/ICould Have Danced All Night.	"	
18.	Heavenly Night/My Shawl.	23.6.60	
	(Cielito Lindo)		
19.	Down Argentine Way/What A Difference A Day Made.	"	
20.	Ramona/Amapola.	"	
21.	At The Crossroads(Malaguena)/The Breeze & I.	"	
22.	Again/Allez-Vous En (Go Away).	"	
23.	Sugar.	28.6.60	Bing & Louis.
	'Way Down Yonder in New Orleans.	"	
25.	Let's Sing Like a Dixieland Band.	"	Budget reissue is minus Lazy River, Bye, Bye, Blues.
26.	Brother Bill.	"	
27.	Muskrat Ramble.	29.6.60	
28.	Dardanella.	"	
29.	Bye, Bye, Blues.	"	
30.	The Preacher.	"	
31.	Rocky Mountain Moon.	"	
32.	L'il Ol' Tune.	"	
33.	At the Jazz Band Ball.	"	
34.	Lazy River.	"	
35.	That Travellin' Two-Beat.	15.8.64	With Rosemary Clooney.
36.	The Poor People of Paris.	"	
37.	Adios, Senorita.	"	
38.	Roamin' in the Gloamin'	"	
39.	Come to the Mardi Gras.	2.12.64	
40.	Ciao, Ciao, Bambino.	"	
41.	The Daughter of Molly Malone.	"	
42.	Hear That Band.	3.12.64	
43.	New Vienna Woods.	"	
44.	Knee's Up Mother Brown.	"	
45.	That Travellin' Two-Beat.	"	
46.	I Get Ideas.	2.12.64	

Billy May is a contemporary figure in the music world and was a leading trumpet player. This is clearly reflected in his arrangements which invariably strongly feature brass.

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And to be perfectly honest, Billy May's arrangements do not strongly appeal to me. I find them second only to Buddy Bregman's in harshness - fussy, frantic, agitated. Billy, I believe it is correct to say, not only directed or conducted the orchestra in these recordings but also made the arrangements.

Having said that I must appear contrary when I say I like all these albums! I can only say that if the orchestrations had been less strident I would, I am certain, like these records that much more. And there's plenty of comment can be offered about them.

For instance, most of these tracks were committed to tape in some extraordinary busy sessions. Take the 22nd and 23 June, 1960 for a start. Then the 29th June, 1960 when the two non-youngsters, Bing and Louis, recorded no less than eight tracks of their celebrated album. When you consider that some of the electrnic garbage that passes for albums these days not unusually take six months or more to commit (and that's the appropriate word!) one can appreciate the astonishing technique of the two giants.

Of the two albums with Rosie Clooney, I far and away prefer the "Travellin' Two-Beat" which in all respects I regard as far superior to "Fancy Meeting You Here" - lyrically, melodiously, and vocal performance. Not to mention humour! For this, two old writers of Paramount film days were enlisted to provide quite amusing lyrics to familiar songs from around the world. In fact, as I've indicated, "Dixieland Round the World" was how the album was re-titled on the WRC issue. Here again my criticism is valid, however. Smart and crisp, and highly efficient, as the accompaniments are, they don't <u>really</u> sound like Dixieland. For a start, the band was much too large!

But there are not only very cute lyrics, perfrectly put over by Bing and Rosie - not to mention the asides, or ad-libs - but really fine melodies like "People of Paris", "Ciao, Ciao, Bambino" and the audacious use of "Tales of the Vienna Woods" ! Then too, we get Bing adopting a Scottish accent in "Roamin' in the Gloamin'" (and a nice wee ring), and a song we surely never expected the King of Balladeers to sing - "Knees Up, Mother Brown". And far from least, Bing and Rosie perform some incredible counter-measures to one another, "Bambino" being a case in point.

"Adios Senorita" is another great number: "You deserve each other" almost snarls Rosie; then again, "big deal" she sneers, while Bing easily, tho' flippantly, explains away his earlier loves that were so up-setting to Rosie. Actually, this number used to be known as "Pablo The Dreamer", and comes I believe from an old traditional Mexican/Spanish melody. It has been considably speeded up here, however and the lyrics, of course, like all the others, are entirely original. "I Get Ideas" is another great number.

"El Senor Bing" adopted an entirely new format in that two titles were included on each track. Despite the Latin-American flavour, I feel the arrangements utterly fail to achieve the mood of that delightful music. Bing's singing has to fight against the arrangements and the accompaniments. One criticism I remember reading suggested it sounded as if Bing was in a garage singing with the orchestra remote and Bing not too sure how they were doing as regards synchronisation. This was too unkind - it's not that bad! There are times, however, when the marimba is cunningly used to give an exciting overtone to the rhythm. Once again, I like the album well enough.

"Bing and Louis" offers some good ol' good ones, as Louis would say. Pity they didn't make this particular album in the Thirties! Both indulge in some genuine nostalgia - King Liver, playing The Tiger, That's A'Plenty, growls Louis, thinking back to the old days. "Rocky Mountain Moon", just great and already mentioned elsewhere. "Dardarnella" one of the PRETTIEST melodies ever written, I feel. Incidentally, we must all deplore this pernicious American practice, which it seems, they often follow over here perforce, of omitting two numbers, leaving only 10 on the 12" album. I don't know the details, but gather its because of some tax operating in the US.

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As regards "Fancy Meeting You Here" (or "Rendezvous"), its quite listenable with the usual highly competent performances from Bing and Rosemary Clooney. But I find the rather satirical treatment, vocally and musically, of some of these grand old songs rather irritating, and the remarkable changes of tempo, such as "On A Slow Boat To China" and "It Happened In Monterey" extremely irritating indeed. The lyrics are often "smart", but not to be compared with the genuine and non-malicious humour of "Travellin' Two-Beat". At least, that is my opinion.

The lists reproduced above were, as usual, taken from the discography, THE ROAD TO BING CROSBY, to the compilers of which I again extend my grateful thanks for their permission to make use of it for this series. And in passing, the discography contains a note to the effect that Buddy Cole, though getting no label credit, was involved in some of the recordings made for "Fancy Meeting You Here" but subsequently gave way to Billy May.

In the next issue we shall return to nostalgia - in fact Nostalgia with a capital "N" for we shall be dealing with Bing's records made with the MacIntire bothers, Lani and Dick.

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Seems the BBC was putting out Bing's golfing philosophy, STRAIGHT DOWN THE MIDDLE on successive days in June! It was around the time of the American "open". Seems this unlikely song is becoming a bit of a standard with the growth in popularity of golf. Which is all to the good, naturally. Anything that floats the great voice over the radio again is high acceptable.

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THE YOUNG BING CROSBY!

1927 STEREO! FORSOOTH!

These days I wander in and out the record shops rather like a lost soul. I mean, we're pretty well informed if and when a Crosby album makes its appearance and are ready and waiting. And these days we're not expecting much - except the Coral, and at the time of writing there is no sight or whisper of them - so what a pleasurable shock it was to be confronted in mid-June last with a startling new Crosby record sleeve! A really startling job of a sleeve - and was it be design or pure chance that the predominant colours are blue (of the night) and gold (of the day)? Anyway, they are and a most attractive, bold sleeve it is with Bing looking his appealing, self-effacing best.

You will note I said a new Crosby record sleeve for, alas, the album is yet another reissue of a reissue. Nevertheless, letters from readers show that this will be very popular for I was getting constant requests as to whether or not the original reissue RCA RD was still available. Now its not only available but is in this new-fangled re-created stereo form! And a very fine job has been made of it, too. These old 78s can truly be said to have been reprocessed in most incredible fashion - some of the rhythm section playing behind Bing's "vocal refrains" could have been recorded last week! A few issues back we dealt with the historical Gus Arnheim records on which Bing sang immediately before the big "break" came. This is what revived interest in the album so it was extremely fortuitous that RCA have brought out this fine album in the "Camden" series at the absurd price of 79p. JUST in case you haven't got it the cat. no. is RCA CAMDEN CDS 1084.

Justifying the title above, the 1927 track is, of course, the famous "I'm Comin' Virginia", the only Paul Whiteman recording on the album. And in passing, my very good friend Peter Tanner, a distinguished jazz critic, has just put me wise to the fact that the staccato cornet/trumpet solo on this recording is NOT by the legendary Bix Beiderbecke as has been believed for aeons but, in fact, Red Nichols!

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Following the already-mentioned American policy of issuing 10-track albums, this one has two missing from the original twelve: "Ho-Hum" which I would dearly have liked to have in this "modern" stereo style, and "That's Grandma" whose omission I don't mind nearly so much. And in case this sounds like heresy, I do have this number several times. Apart from its historical interest as part of the Crosby scene it hasn't much appeal, though it does show that the Rhythm Boys were not only a very advanced trio as a vocal trio, but also had considerable vaudeville appeal. You will have noticed that the lyrics of "Grandma" are quite topical - for the time they were made, of course.

There is no need to dilate on the considerable merits of "Thanks To You", "I'm Gonna Get You", "One More Time", "Ol' Man River", "It Must Be True" &c. They have all long been known to us - even if many readers will now be getting them for the first time, not only on a new album, but on a new STEREO album. I have heard some people say they don't approve of this "gimmicky" process of reprocessing for stereo effect, but to my ears it is a well worthwhile exercise and the company are to be congratulated on refurbishing these old records in such attractive and listenable fashion.

The sleeve notes contain some odd statements: " (Bing) after leaving school he became vocalist with a dance band at the Paramount Theatre in Los Angeles." Did he? News to us. And "...it was with Whiteman that Bing made his first film appearance in KING OF JAZZ which was followed by THE BIG BROADCAST. Then came WAIKIKI WEDDING in 1937..." Well, well, that leaves us five seemingly blank years - five years which, in actual fact, contained some of Bing's most musical and legendary films, not to mention a host of unforgettable records. It also mentions that WAIKIKI WEDDING brought Bing his first million-selling record. Up to now this has been accepted as true - though with considerable private reservations from many of us. I myself have never accepted that Bing didn't have million-selling records long before "Sweet Leilani" and now, at last, Larry Crosby has come through with the news that this is so. You will, I'm sure, be reading this sensational news elsewhere, so I won't duplicate it. The sleeve notes were written by one Alan Warner.

Still, who's going to seriously carp at a few inaccurate sleeve notes? What is in the grooves is the "meat" and this is a very welcome issue - another chance is offered to wrap your troubles in dreams, and dream your troubles away to the voice of the young maestro!

..... ooooo ..... oooooooo ..... ooooooo... ..... oooo

It's still fairly common to find Bing's name cropping up in novels. I was reading one by John Updike the other week - "On The Farm" I believe it was called. A man, his wife, and his mother were talking at meal-time and a young grandson was present. During the course of the conversation the old woman remarked, anent the early Thirties: "It was a ghastly time - nobody was making any money - except Bing Crosby."

"Who's Bing Crosby?" asked the infant. "Oh, he was a famous singer - but I was only joking really son...."

Not that I would recommend you to read the book on this account! You may like John Updike's novels - I find them utterly depressing. He's one of those modern analytical writers, with quite a bit of the inevitable permissiveness. But his characters seem to spend their whole time analysing the company they're in. Like this:

"Elvin looked at his wife and said yes, he would like some more coffee. He noted she was looking older and inconsequentially his thoughts when to the new typist he had spotted in the main office the other day...." CR: His wife starts the dusting, and thinks 'John kisses me 'goodbye' with less and less interest these days. She looks in the mirror. Can't say I blame him, she reflects. He'll soon be getting a mistress - if he hasn't one already." See what I mean? Its a fashionable way to write. It might be authentic - but I find it tedious!

BY THE WAY - - - - - - -

...where was it Bing was alleged to have see he couldn't "jump up and down and make a furore over the singing..."? That's how he is quoted on the sleeve notes of that fine album, RETURN TO PARADISE ISLANDS, Reprise R-6106. Seems to me a good idea: a quiz based on the sleeve notes of Bing's albums! Naturally you would be expected to answer it without pulling the albums out! We'll see about one in the next issue.

Well, Editor John and his TV waters and reports didn't leave much out, did they? In fact, we covered some items twice. Must try and achieve a degree of liaison for future work - though our comments are different on the various radio and TV appearances of Bing since the May issue.

We've had Bing again the/in memorial to Louis Armstrong, singing of course, "Now You Has Jazz" again. I imagine none of us can hear and see too much of that. I caught the Arte Johnson Show too, on BBC 2 in June - and loved it. There was no "Gimme my hat I'm gonna sing." about this, a fine-upstanding, performance which put so many modern artists to shame. And a point I've made before. You never see Bing with a hand microphone jammed against his lips. This is such an ugly feature of nine out of ten TV singing performances. Looks so grossly unnatural to me. I have a theory its because they don't know what to do with their hands otherwise than hold the microphone.

SO THE BLUEBIRDS & THE BLACKBIRDS GOT TOGETHER on television, too - IN 1971!

True, it was a bit of a caricature with Bing the only real "Rhythm Boy". Nevertheless, it was of absorbing interesting to see this historic number being brought to the fore again in the world's latest medium of entertainment. One can only guess at Bing's feelings when he fooled about with those two comedians, reprising the number that went such a long way more than 40 years ago to establish the Rhythm Boys as the most advanced vocal group on the then current scene.

The highlight was, of course, when as I say a fine upstanding Bing sang that song which linked about 2 or 3 hundred of his legendary song hits. It was a kind of super "I POSITIVELY REFUSE TO SING"!

Had we heard this before? I seem to have some recollection of it, though I wouldn't be at all sure about that. It is certainly something that ought to go on record and one can only hope that Bing has this under active consideration. And, by the way, I don't suppose anybody watching was prepared to note the exact number of song-titles Bing mentioned in the song? Even better, has someone - say down in Chatham - recorded it?

Despite printing the foregoing pages in a rush I did endeavour to read them as they went through the machine. And I certainly agree with the disappointment expressed about the way "Good-Night Sweetheart" was maltreated at the end of this show. When the strains of Ray Noble's beautiful melody floated across I sat up in my chair, looked at the wife and said: "This is IT!" Alas, we were doomed to an idiotic parody. My goodness, what a way to have ended that show - Bing singing 30's style this lovely goodnight song.

For the rest of the show, well, I didn't go much on it. Arte Johnson was doing the sort of multi-impersonation that our Benny Hill does so much better. Not that that really matters - I only suspended typing operations to see Bing. And I certainly wasn't disappointed with him, even allowing for the goodnight effort.

Then, too late for the reporters in the front end of this issue, we saw Bing yet again on the box! This was in the ten-minute programme called "The

(Cont. over...

Fifties" in which the acid-tongued Robert Robinson oomperes nostalgic news-reel shots of that decade. In the second week of August we were treated to a showing of that amazing golf-match when Bing and Bob Hope played Ted Ray and Donald Peers. Ted Ray has often told the story of the huge gallery that followed them around. It was good to see Bob Hope rattling away on the green, indignantly declaring that this was the only place in the world where you got all four seasons - in one day! Ted Ray and Donald Peers looked rather bemused by the whole peeformance while Bing really laughed at Hope, giving the impression that Bob was performing off the cuff. It was during this famous match that Ted Ray subsequently said that peering down the fairway preparing to drive off, all he could see was thousands of people who had left a narrow lane! "If you're not going to move," he says he shouted to them, "for Heaven's sake shut your mouths!"

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DO MAKE AN EFFORT TO GET TO LEEDS FOR THE BIG DINNER: WRITE TO MIKE CRAMPTON TODAY! AND MAKE SURE YOU HAVE A TICKET. MIKE'S ADDRESS IS GIVEN EARLIER ON

++

Just a day or so before publication I had a nice letter from KENNETH E. GRAY giving me his new address, which is:

6301 N. Sheridan Rd., Apt., 22-P,
Chicago, Illinois, 60626,
U.S.A.

Ken very kindly wishes John and I well in the new era of BING, for which many thanks! He also included a large item of "Wants" for Crosbye Shoppe" which it was too late for me to pass on to John for inclusion there. It is quite a list but his main requirements - and the 12" albums shouldn't be too difficult for him, are:

Decca 12" LPs : Decca 8687 "AROUND THE WORLD WITH BING"; 8269 BLUE HAWAII (also released as English Brunswick LP LAT 8334; 8268 "DRIFTING AND DREAMING", 8210 "HOME ON THE RANGE" also released as Eng. Bruns. LAT 8152); 8846 "IN A LITTLE SPANISH TOWN" (also released as Eng. Bruns. LP LAT 8253). Ken is also after the following of "Bing's Hollywood" series: Deca 4256 "Holiday Inn" (also released in Eng, as BING 7); and Dec. 4262 "In The Cool of the Evening" (also rel. as Eng. Bruns. Bing 13.).

The following Vocalion 73769 "Bing Sings For Children" (different from English Ace of Hearts AH 139 with same title). The following album released in England on Ace of Hearts, AH 125 "Around The Christmas Tree".

Ken also seeks some 10" LPs and I feel there is little hope for them as they are in so much demand here (without much success incidentally): Dec 5081 - Bing Sings Songs by George Gershwin; Dec. 5355 - Bing Crosby Sings Songs by Victor Herbert; Dec. 5059 St. Valentine's Day; Dec. 5299 - Favorite Hawaiian Songs Vol. 2; Dec. 5107 Cowboy Songs Vol. 1 (also ED 566, but Ken prefers Dec. 8210 above; Cowboy Songs Vol. 2 Dec. 5129 - prefer Dec. 8365. Ken also wants the "South Pacific" album on which Bing sings only "Younger Than Springtime".

One usually imagines that such records would more easily be available in the States! And perhaps that will be the case, for BING is read by many US readers. However, if you can help Ken, perhaps in the way of the 12" records, I know you will.

FOR THE FIRST ISSUE IN ABOUT 5-6 YEARS I HAVE BEEN FORCED TO OMIT "DISCROSBY" my chat about Bing records old and not so old. For those who look forward to it, apologies and assurance that it will be back - NEXT TIME.

JOHN BASSET AND I, REG BRISTO, HOPE YOU ENJOY THIS RATHER MORE HONEST THAN CLASSIC ISSUE! WE LOOK FORWARD TO YOUR CONTINUED SUPPORT IN OUR ENDEAVOURS. FOR OUR PART - WE'LL IMPROVE ON 'EM.

THE INTERNATIONAL CROSBY CIRCLE

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Secretary: REG BRISTO,
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To whom annual subscriptions should be sent.

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To whom all literary contributions should be sent.

The Circle exists for all those people, in Great Britain and elsewhere, who have admiration and respect for Bing Crosby as one of the greatest entertainers of a life-time.

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If your address is incorrect with this issue, please inform Reg Bristo immediately.

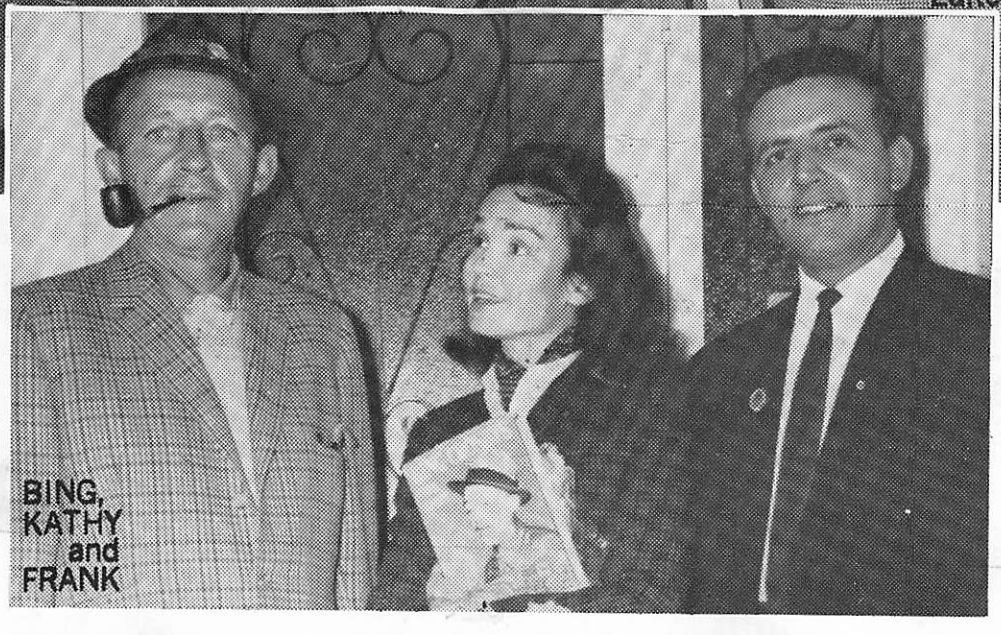
A note to members on tapes of Crosby material: Strict legal copyright clauses apertain to private tapings for obvious reasons. Certain taping facilities involving non-commercial material may be available to members without undue offence to anyone. Mr. Bob Roberts, 56 Thorolds Rd., Chatham, Kent is an expert in this field and his advice is available to any member.

THE INTERNATIONAL CROSBY CIRCLE PRESENTS

BING

Edited by FRANK MURPHY

AJR/Studios



BING, KATHY and FRANK

↑ George O'Reilly of the (Irish Bing Crosby Club) with the 'Groaner.'